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ARCHITECTURE

A NEW OUTLOOK ON EVERYDAY LIVING

A renovation in Noe Valley by Yama Mar Design captures the view, p. 118.

TEN TO WATCH

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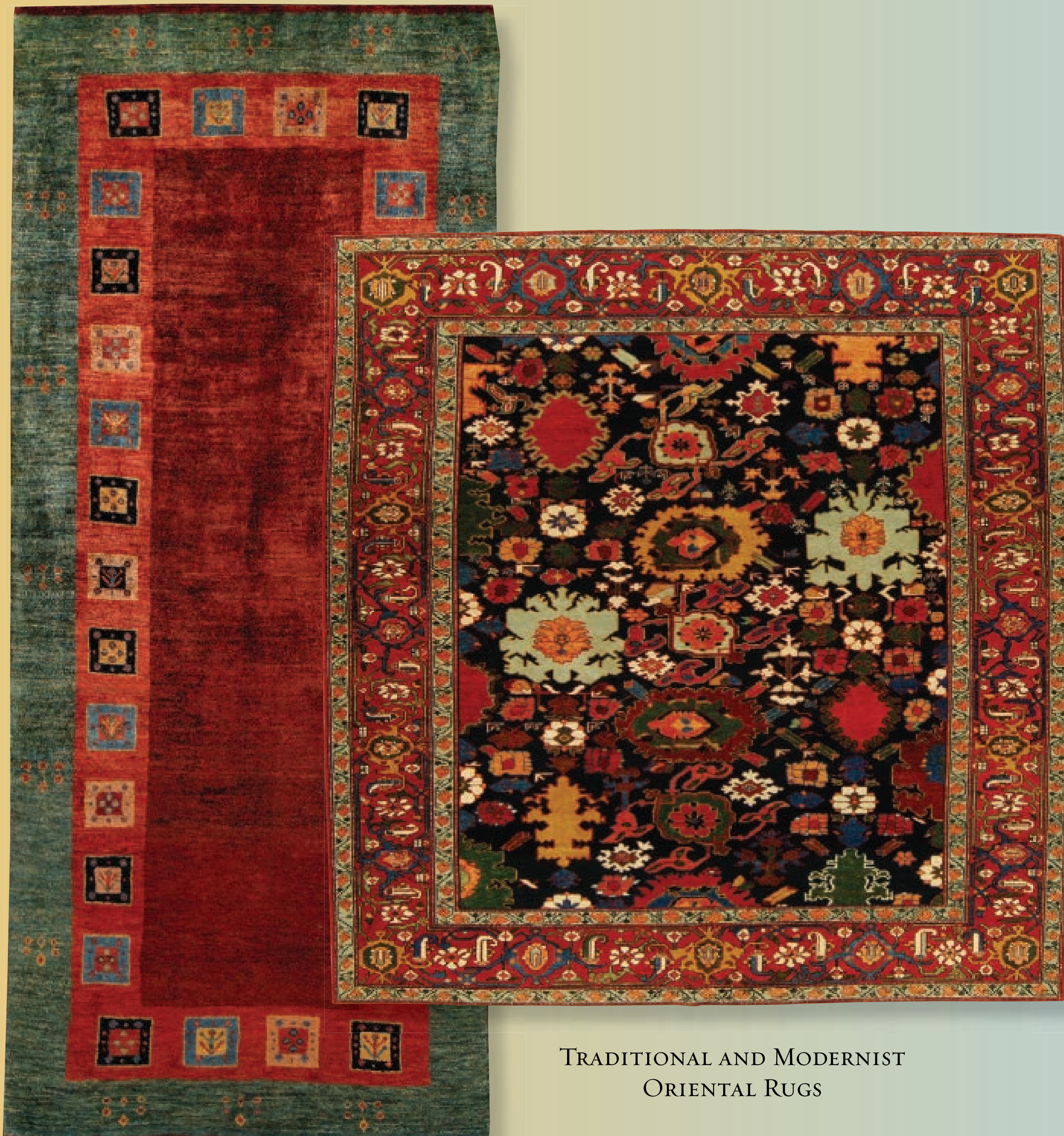
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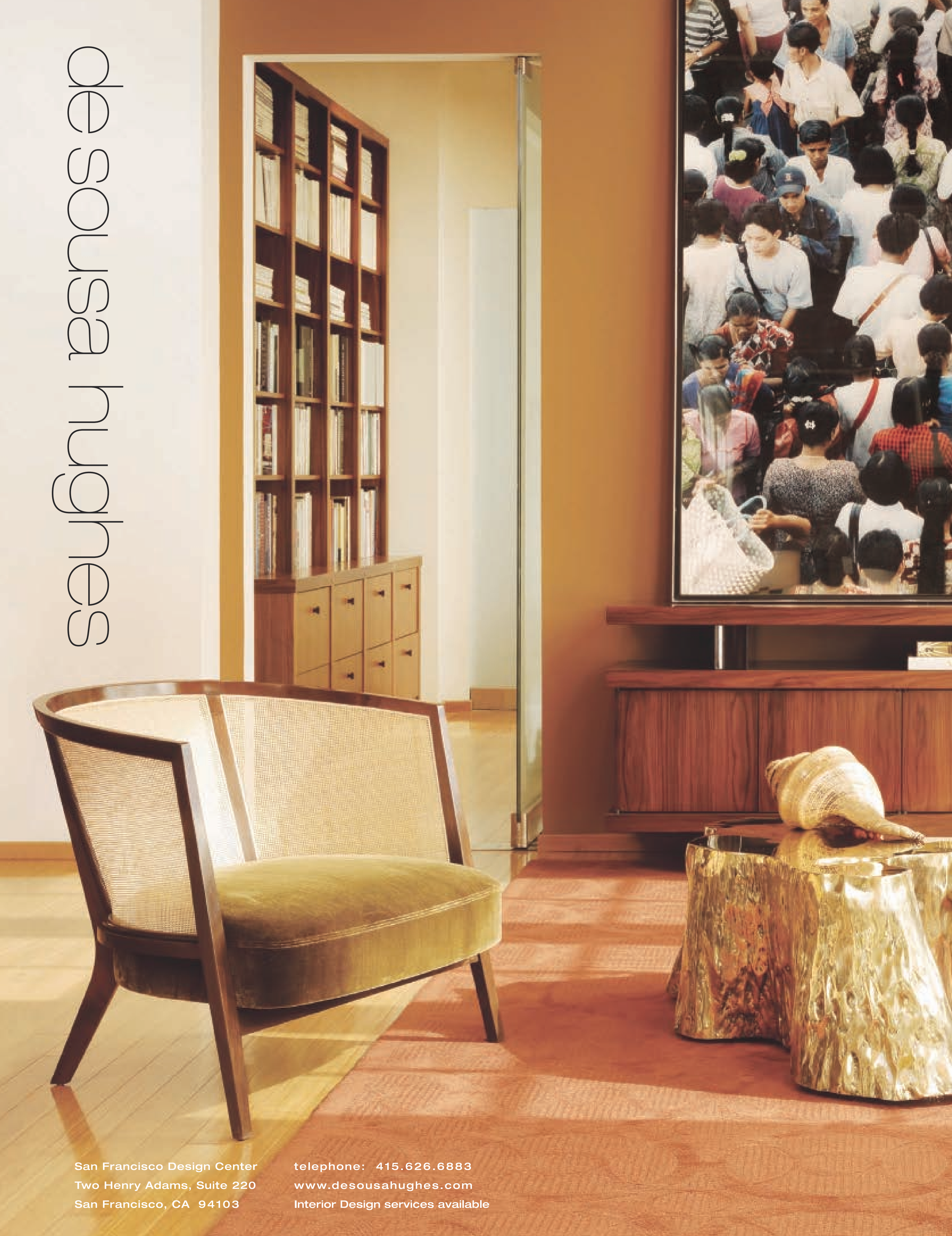
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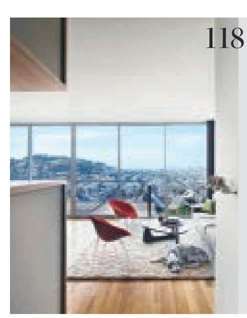
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126 ADDITION WITH A TWIST

FEATURES



118

ON THE COVER
San Francisco photographer Bruce Damonte's patience was tested while waiting for the summer fog to clear during the all-day shoot for this month's cover story, "Edwardian Revival," (p. 118).

JOE FLETCHER


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DEPARTMENTS



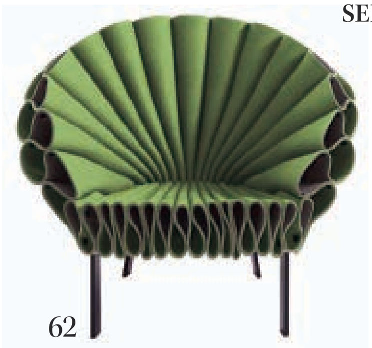
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JENNIFER HALE (3)

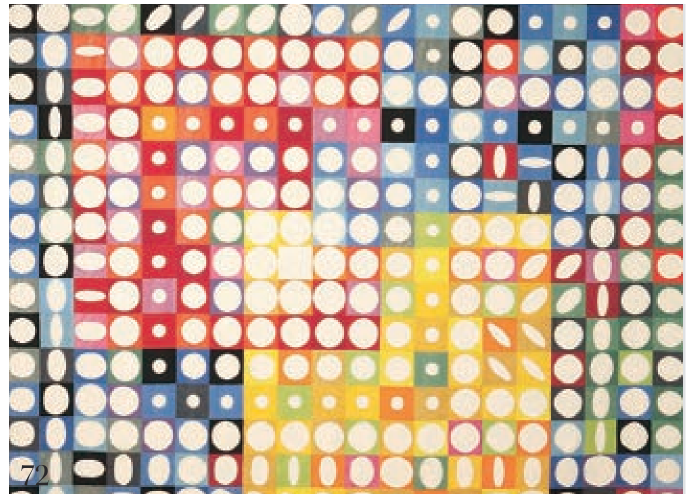

Just Arrived September 2009



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64 PAINTING THE TOWN GREEN

DEPARTMENTS

ETC.



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PUBLISHER'S Q+A

15 MINUTES WITH: MAMAGREEN

CH+D Publisher Marc Yasuda speaks with Michael Galica, president of MamagreenUSA, a Belgian brand of modern, eco-friendly outdoor furniture with its American headquarters located in Greenbrae.



MICHAEL GALICA

MY: What sets Mamagreen apart?
MG: Mamagreen was the first of the modern outdoor furniture designers to use recycled teak. This year we gained Forestry Stewardship Council (FSC) certification for our recycled teak pieces. Mamagreen is serious about creating a holistic product that melds functionality, style and beauty into furniture that will retain its look over many years.

MY: What is the most important thing for people to consider when choosing sustainable furniture?
MG: Did they cut down trees? If so, what type of trees and how? Then look carefully at the label; do some extra research on the "green" claims and the credentials of the manufacturers. The FSC has established the most rigorous standards for sourcing wood in the furniture industry. Their website is a good place to start (*fsc.org*).

MY: What trends do you see in the furniture industry?
MG: Buyers have a greater awareness about the importance of sustainable production. There's also a stronger desire to create outdoor living spaces, to get outside and use the balcony, terrace or yard as an extra room, so more attention is being paid to choosing high-quality outdoor furnishings that truly reflect personal style.

MY: What are the next steps for your business?
MG: Mamagreen is only three years young and very dynamic. The United States is our most important national market, and it is here that we really want to increase our profile and presence. I'll be hitting the road to visit cities all around the country to show Americans how valuable an outdoor room furnished by Mamagreen can be.

Mamagreen USA, 2100 Redwood Hwy., Greenbrae, 415-279-895, mamagreenusa.com

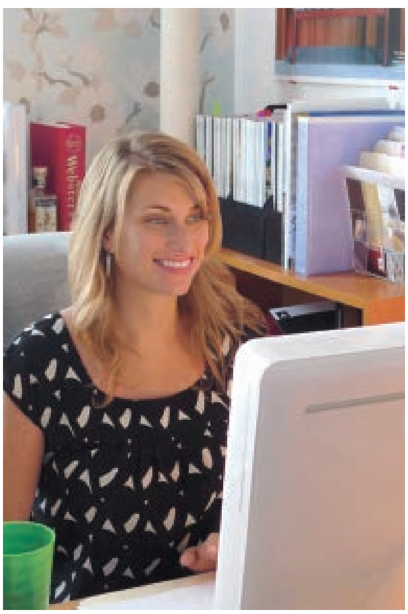
COURTESY OF THE SUBJECT



Lignum et Lapis kitchen from the Arclinea Collection, designed and coordinated by Antonio Citterio

BACK TO BASICS

While photographing the homes for this issue, I was able to spend a full day with a few of the families we are featuring. Hanging out with Linda and Eric Eislund ("Edwardian Revival," p. 118) and their two adorable sons—not to mention those gorgeous English setters—I was reminded once again, that architecture is more than just an artistic concept. It's easy to get caught up in the academic discipline of a topic that you write about every day. But after just one hour inside one of these homes, it's clear that this is not only the product of an architect's education but also the realization of a family's dreams.



The entire goal is to make the spaces around us into more comfortable and pleasing places to live and work. I was first struck by the beauty of Andra Martens' home ("Interpretation of Dreams," p. 138) during the annual kitchen tour that benefits the Belvedere-Hawthorne Nursery school. Walking through the house, I immediately loved the rusticity of the central stone wall and the way it contrasts with the standing-seam roof. But when I returned to scout the house for our pending photo shoot, Andra was at home with her boys in the midst of an everyday morning. At some point between a hurried introduction to the guinea pig, Oreo, and a handheld tour of the trampoline, I realized that this house is an extension of the family that lives there and was built to grow and mature with all five of them.

And in our latest roundup of up-and-coming architects, Ten To Watch (p. 83), many of our selected firms are dedicated to a progressive, and often political, approach to our built environment. From Min|Day conjuring up an artful vision of local farms to Sandra Vivanco building community gathering places in the Mission District, this crop of new designers is interested in much more than high-profile commissions and standout structures. This is not to say that I don't appreciate a standout structure or a more traditional approach to architecture. I'm looking forward to many of the lectures and other programming that the AIA SF develops each September as part of their month-long Architecture and the City Festival. The home tours, which showcase some of the most ground-breaking architecture in San Francisco, are a great way to be inspired by all of the great local talent around us. And you never know if one of them might just work out as a potential feature in this magazine, and I'll have the chance to spend a whole day there, getting to know it even better.

Enjoy the issue,



–Sarah Lynch,
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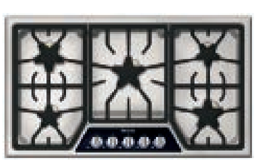
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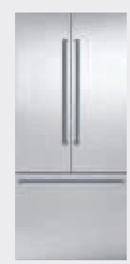
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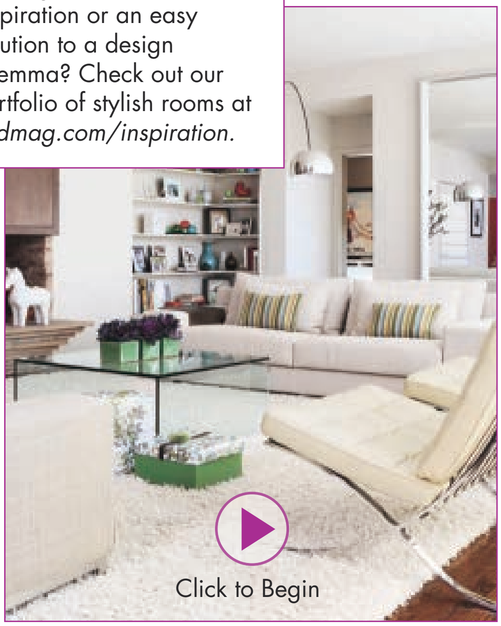
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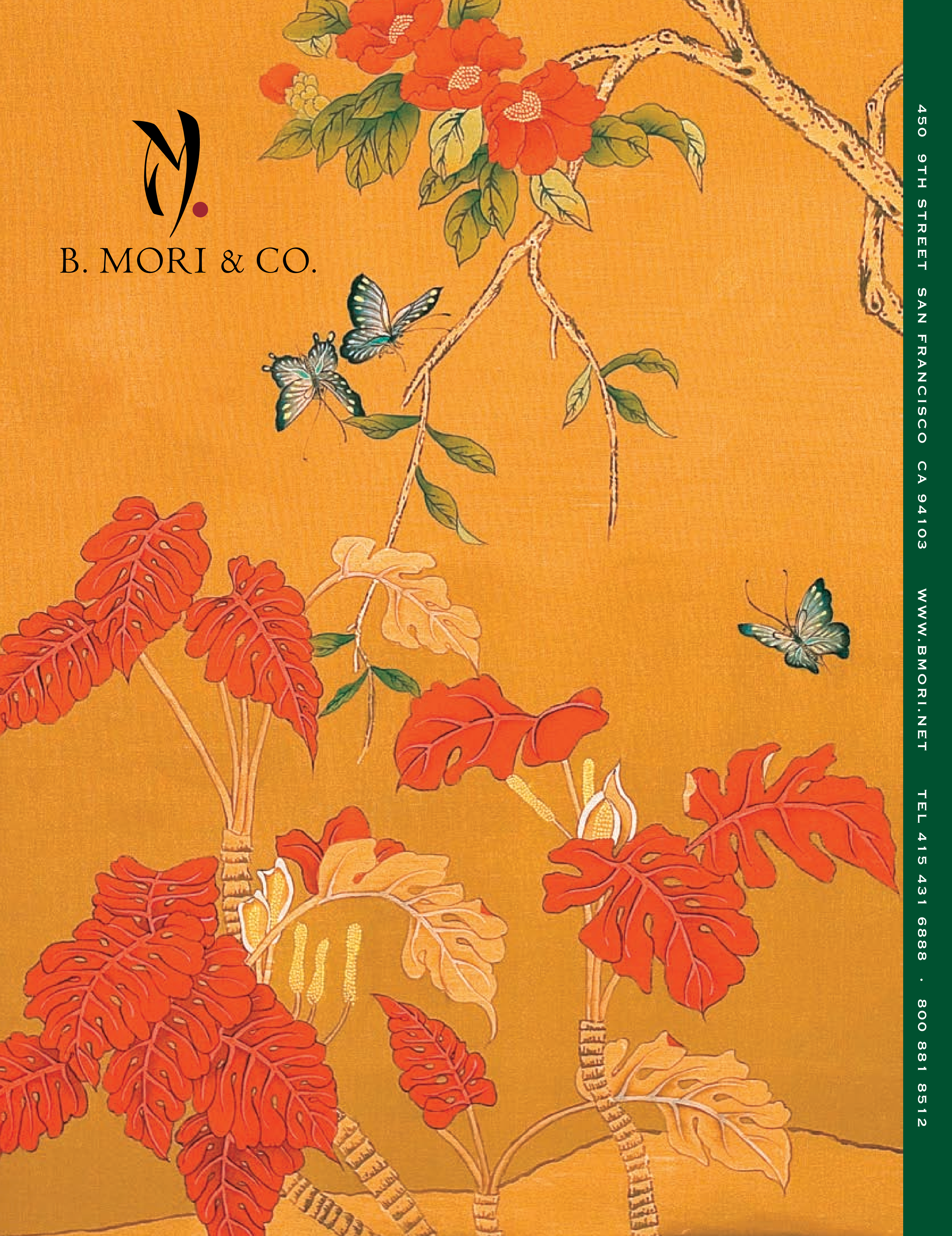
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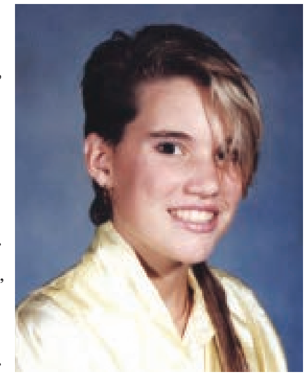
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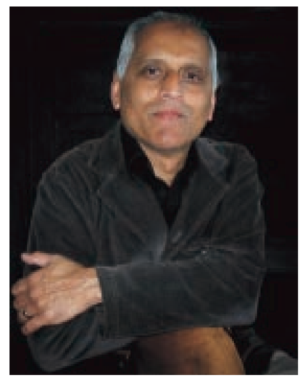
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Photographer JENNIFER HALE shot seven of this year's "Ten To Watch" architects (p. 83), traveling all over the Bay Area to capture her subjects in unique settings. Her favorite location was a former air-traffic control tower on Treasure Island, where BCV Architects are repurposing many of the historic military structures. "It was one of those moments when I was stoked to be a photographer," says Hale, whose work has also appeared in *The Advocate*, *Signal to Noise* and *Magnet*.





San Francisco–based writer ZAHID SARDAR wrote about Andra Martens' Belvedere home imbued with light and views ("Interpretation of Dreams," p. 138). "Passersby slow down to look through the house," says Sardar, who has covered architecture and design for the past 20 years, first at the *Examiner* and then the *San Francisco Chronicle*. He is also the author of *New Garden Design* (Gibbs Smith) and *San Francisco Modern: Interiors, Architecture & Design* (Chronicle Books).

Shooting the two nearly identical rooms for this month's product feature ("Luxury at All Costs," p. 134) required extra creativity on behalf of photographer GARRY MCLEOD—he ended up painting one of the walls a deep purple mid-shoot. "Adding that rich burst of color really changed the feeling of everything," says McLeod, who works out of a studio in San Francisco. His photography has been featured in *Afar*, *Glamour* and in the most recent *Mad Men*-inspired ads for Banana Republic.





Editorial assistant OLIVIA MARTIN discovered her affinity for modernism while working on our new web gallery of inspiring rooms at *chdmag.com*. "I grew up in a house from 1905, so I've been partial to turn-of-the-century style, but looking at so many great designs made me see the beauty in modern architecture," says Martin, who is a senior at Alabama's Auburn University and wrote this month's Icon ("Larger Than Life," p. 160) and Design Ideas ("Dining In," p.77).

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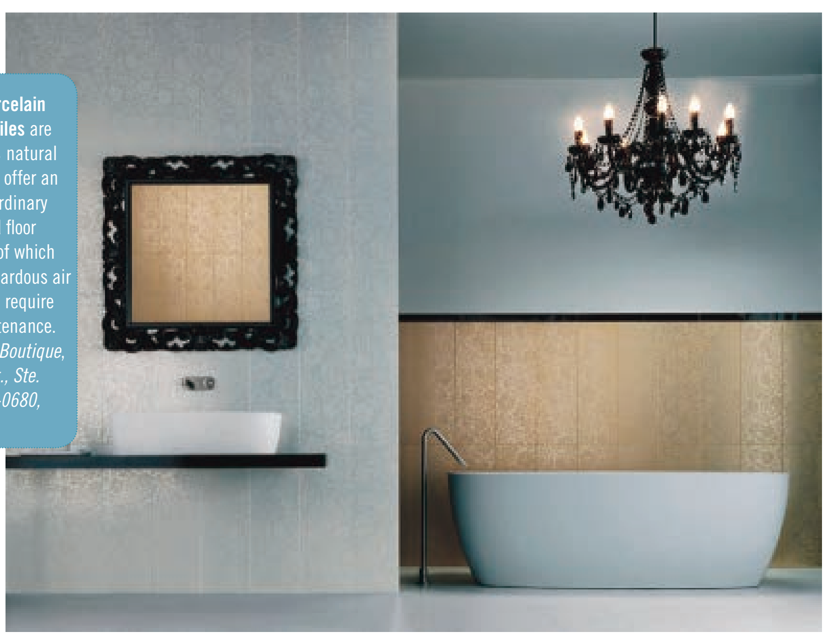
Carriage House Door Company combines old-world design with state-of-the-art technology to replicate beautiful, period-style garage doors. Awarded FSC certification, Carriage House Door Company complies with the highest social and environmental standards on the market. Carriage House Door Company, *1421 Richards Blvd., Sacramento, 866-890-1776, carriagedoor.com.*



The Avalon wall-mounted vanity cabinet is made from sustainable bamboo and features a built-in makeup organizer and recessed lighting in the medicine cabinet. The Avalon and many other eco-friendly products are available at Jack London Kitchen & Bath Gallery, *2500 Embarcadero St., Ste. F, Oakland, 510-832-2284, jlkbg.com.*

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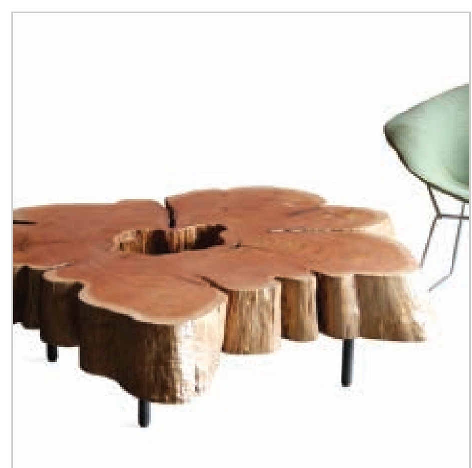


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NEWS, EVENTS AND SPECIAL PROMOTIONS FROM *CALIFORNIA HOME + DESIGN* ADVERTISERS



Guests at Siematic San Francisco compares notes from the seminar.



Ursula Kloeters - Square One Interiors, Cyndi Martin - Gaggenau, Nicole Brown and Elaine Murray - Purcell Murray



Caitlin Nimmo - Purcell Murray, Cyndi Martin - Gaggenau

TRENDY TUTORIAL

On June 17, Siematic San Francisco hosted a morning seminar entitled Setting the Trends/Working with Classics. Guests enjoyed breakfast while listening to designers discuss current kitchen trends and ways to incorporate high-end appliances.



General manager Hans Henkes and Brian Allen - Siematic



A seminar and breakfast at Siematic San Francisco.



Gordon Holscher - President NARI Silicon Valley, Dave Ickert - Viking Door & Window, Chris Donatelli - Chris Donatelli Builders, Dan Mackey - Daniel Mackey Construction.



David Gidlof, Heather Flaa - Electrolux, Jim Heintz - University Electric

KEEPING COOL

NARI's monthly meeting was held at Santa Clara's University Electric on July 15. The guest speaker was Tom Anderson, Director of Energy Conservation for Electrolux. During dinner, Electrolux representatives introduced their new French Door refrigerator and a front-loading laundry. And for dessert, an ice cream cake was brought out of the new refrigerator's freezer temp drawer.

WINE AND DINE

On July 15, 150 guests had the pleasure of sipping wines from Napa Valley's Porter Family Vineyards at the ALNO by European Kitchen Design showroom. Attendees enjoyed four different varietals while taking in a cooking demonstration by Sierra Select, distributors of Miele Appliances. Spectators learned how to operate Miele's oven, induction cooktop and steamer amid ALNO's innovative sleek kitchen products.



Guests enjoy wines from Porter Family Vineyards following a cooking demonstration at the ALNO by European Kitchen Design Showroom.



Tom Haid of Tom's Outdoor Furniture and Catherine Carlton, Co-Chair of the Auction Committee for the Menlo Charity Horse Show. The Sevilla Club Chair on which Carlton is sitting is one of the pieces Tom's Outdoor Furniture donated for the auction event.

BEST IN SHOW

Over 500 equestrians, including 2008 Olympic gold medalist Will Simpson, participated in the 39th annual Menlo Charity Horse Show from August 4–9 at the Menlo Circus Club in Atherton. As in past years, the 2009 Menlo Charity Horse Show benefited Vista Center for the Blind & Visually Impaired and this year's event was dedicated to late committee member, Stuart Whittelsey. During the sponsors' dinner dance, live and silent auctions offered the chance to bid on donated items, such as the Sevilla Club Chair (pictured) from Tom's Outdoor Furniture.


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Art Walk at the SFDC

On Wednesday, September 9, the fourth floor of San Francisco Design Center Showplace is opening its doors for a day of art and design with the first-ever “SFDC Art Walk,” hosted by **Baker**, **Bernhardt**, **Camerin USA**, **Direct Designs Home**, **Endless Knot** and **Josephine Homes**. The public is invited to this free event, which includes demonstrations and lectures from local artists throughout the day. Enjoy wine tastings and hors d’oeuvres while strolling through the designer showrooms during the “Meet the Artist Walk and Talk” from 3:00-6:00 p.m.

RSVP@sfdesigncenter.com; Two Henry Adams St., 4th Fl., SF.



Thalia Stratton



Carole Belliveau

ART EDUCATION EVENTS:

10:00 The Art of Ceramic Painting at Camerin USA, showroom #406.

11:00 Pastry chef David Levya will demonstrate how to create an avant-garde dessert at Camerin USA, showroom #406.

12:00 View an eco-friendly collection of rugs featuring sustainable fibers at Endless Knot, showroom #409.

1:00 No Limitations: Parvez Taj talks about creating custom art through technology at Direct Designs Home, showroom #403.

2:00 Meet the artist, Thalia Stratton, at Josephine Homes, showroom #490.

3:00 Flower arrangements and floral art by Flor de Lis at Josephine Homes, showrooms #401.

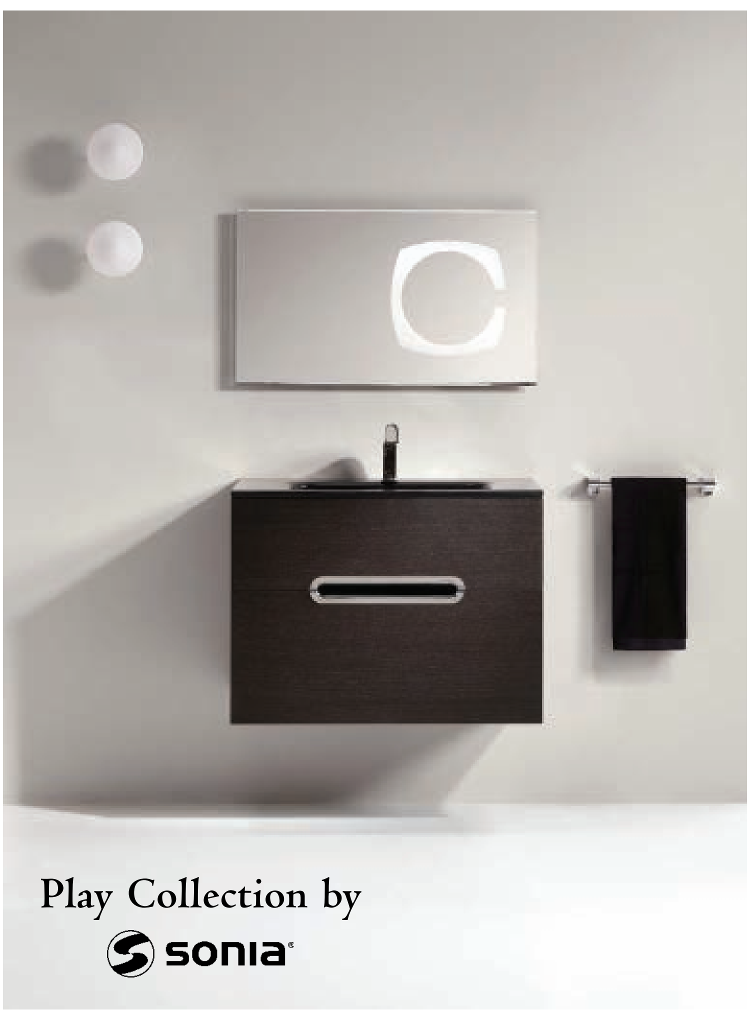
3:00-6:00 Meet the artists and enjoy live music, wine tasting by Foggy Bridge Winery and Rock Wall Wine Company and food from the Vineyards Inn of Kenwood.

PARTICIPATING ARTISTS:

Sherri Belassen, Carole Belliveau, Lisa Carroll, Paul Ferney, Flor de Lis Floral Design, Tokuko Hirano, Linda Lamb, Soicher-Marin, Parvez Taj, Barbara Louise Pence, Beverly Prevost, Kate Rannells, Scott Rankin, Cody Rasmussen, Shauna Rosenblum, Starlie Sokol-Hohne, Thalia Stratton, Aung Aung Taik, Kim Voy

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SEPT/OCT 2009

WHAT'S HOT AND HAPPENING IN CALIFORNIA DESIGN



DEVON ELIZABETH BUTLER

BACK IN BLACK

When Napa designer Michael Burg started using antiques for most of his interiors, he realized he would never be able to find unique pieces fast enough for his clients. So he created **c1901**, a line of Edwardian-inspired furniture. The collection of 10 upholstered pieces, which debuted this past summer at San Francisco's Coup d'Etat, is the picture of livable luxury, featuring smaller proportions and a more contemporary subtlety while retaining the intricate detailing of that period. Pictured here is a sectional tête-a-tête in charcoal wool-and-cashmere flannel, accented with a bold suzani pattern ($19,950). After each item is sold, Burg heads back to the studio to create a different variation for its replacement. "I want to maintain the one-of-a-kind distinctiveness," says Burg. "I designed them to achieve a collectible level of quality." *111 Rhode Island St., Ste. 1, SF, 415-241-9300, coupdetatsf.com. –Danielle Davis*

THE NEWEST PLACES TO SHOP, EAT AND STAY

BY ERIN FEHER



GLOBAL EXCHANGE

Italian elegance meets Hollywood glamour at **Cecconi's** in Los Angeles, the first American incarnation of the 31-year-old London dining hotspot. British designer Martin Brudnizki played off the Venetian-inspired interiors of the original, choosing black-and-white marble floors, crystal chandeliers and cerulean blue bar stools. Brudnizki embraced the West Coast lifestyle by adding a terrace with a retractable roof, where diners can enjoy classic Italian dishes made with local ingredients. *8764 Melrose Ave., West Hollywood, 310-432-2000, cecconiswesthollywood.com.*

AMY MURRELL

FOR MORE NEW PLACES: CHDMAG.COM



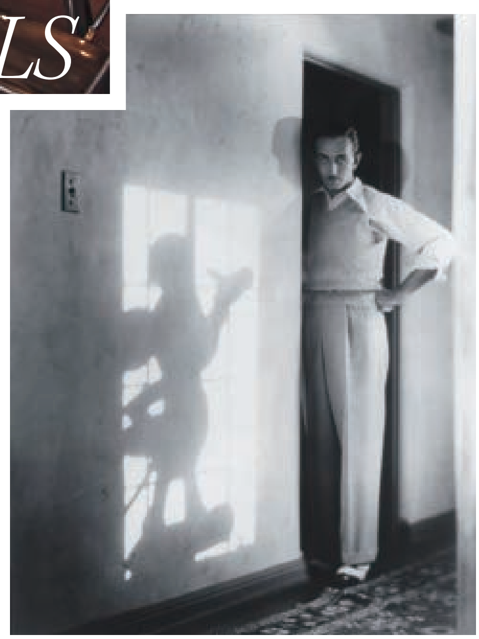
SMOKE SIGNALS

Inspired by the low-key interiors of traditional Southern barbecue joints, Aidlin Darling Design outfitted **Wexler's**, San Francisco's new take on barbecue, with a rustic palette of wood and zinc. An undulating laser-cut wood canopy echoes wafting smoke and red powder-coated chandeliers hint at the boldness of the menu: highlights include a pulled lamb sandwich, dressed with watermelon vinegar, and molasses-glazed black cod with fennel marmalade and smoked Mission figs. *568 Sacramento St., SF, 415-983-0102, wexlerssf.com.*

CATCH THE WAVE

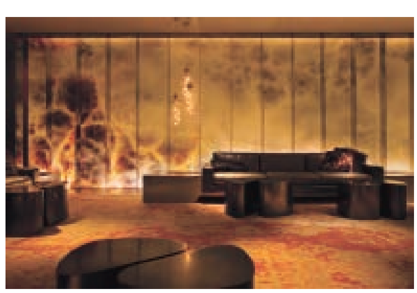
Surf bums and design lovers alike will feel right at home at Huntington Beach's new 157-room **Shorebreak Hotel**. Designers Charles De Lisle and Jonathan Staub of De Lisle Philpotts & Staub Interiors found inspiration in retro beachwear fashions, outfitting headboards in the faded plaid of Quicksilver button-downs and covering Fat Boy beanbag chairs in kitschy Hawaiian prints. *500 Pacific Coast Hwy., Huntington Beach, 714-861-4470, shorebreakhotel.com.*





OF MICE AND MEN

The new **Walt Disney Family Museum** opens October 1 in San Francisco's Presidio. Designed by Page & Turnbull and the Rockwell Group, the 75,000-square-foot museum tells the story of the man behind the movies, the mouse and the immense entertainment franchise. The design team used state-of-the-art technology to bring Disney's timeless animations to life while preserving the historic buildings' unique aesthetics. *104 Montgomery St., SF, 415-345-6800, waltdisney.org.*



SLEEP IT OFF

Once host to room-trashing rock stars, the West Hollywood Hyatt has just reopened as the **Andaz** following a $50 million renovation. With a nod to its hard-partying past, the new design by New York's Janson Goldstein features an entrance framed with a steel sculpture by Jacob Hashimoto. Guestroom balconies have been converted into private glass-enclosed sunrooms. *8401 W. Sunset Blvd., West Hollywood, 323-785-6005, andaz.com.*

FROM TOP: FRANKIE FRANKENY; COURTESY OF SHOREBREAK HOTEL; COURTESY OF THE WALT DISNEY FAMILY MUSEUM; MIKIKO KIKUYAMA

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Martin's West

RECLAIMED REDWOOD

With its proximity to all the movers and shakers of Silicon Valley, it's no wonder that Redwood City is going global. New design shops and stylish restaurants are popping up in the city's reinvented downtown. Chef Donato Scotti, a native of Bergamo, Italy, serves up a taste of his home country at **Donato Enoteca**. Designed by Scotti and local restaurant designer Tom Bani, the space includes a roomy outdoor patio—the perfect place to dine on classic dishes such as pizza with spicy house-made sausage and white veal chop with arugula and heirloom tomato salad *(1041 Middlefield Rd., Redwood City, 650-701-1000, donatoenoteca.com)*. A trio of local designers have opened **Brick Monkey** on the main drag. Along with covetable home furnishings and accessories sourced from around the world, the store highlights the talents of the owners with custom pieces from Kolkka Furniture and the Barry Johnson Collection *(2400 Broadway, Ste. 120, Redwood City, 650-260-1155, brickmonkeyonline.com)*. Housed in the 1896 Alhambra Theatre building, the new **Martins West Pub** takes a fresh look at classic British fare. Chef Michael Dotson uses his knowledge of local, sustainably grown produce to create dishes such as peat-grilled lamb T-bone with Rancho Gordo yellow-eye bean stew and herb-crusted haggis. The interiors gracefully blend the building's historic elements, including redwood columns, with contemporary touches like tufted leather booths. *831 Main St., Redwood City, 650-366-4366, martinswestgp.com*.



Donatos



Brick Monkey

FROM TOP: JUSTIN LEWIS; WWW.DILUNA.ORG; COURTESY OF BRICK MONKEY

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1

1. The **Endless sofa** by New York architecture firm Incorporated can be customized to any length; the five-inch-wide sections are upholstered in faux leather *($16,440; lerival .com)*. **2.** The gold leaf inside the **Bond light** from Terzani shines through spiral cutouts in the hand-blown glass orb, it's available in matte black or white *($583-$1,300; dzinestore.com)*. **3.** Rob Zinn created the **Cast Slab table** with a reclaimed black-walnut top and bronze legs for Sacramento company blankblank *($27,800; blankblank.net)*.
4. Gregorius Pineo's 2009 collection includes the **Paxton wing chair**, a modern take on a classic shape, shown here in rift-cut oak and linen *(to the trade; gregoriuspineo.com)*.


2

8 FRESH PICKS TO BUY, BORROW OR STEAL

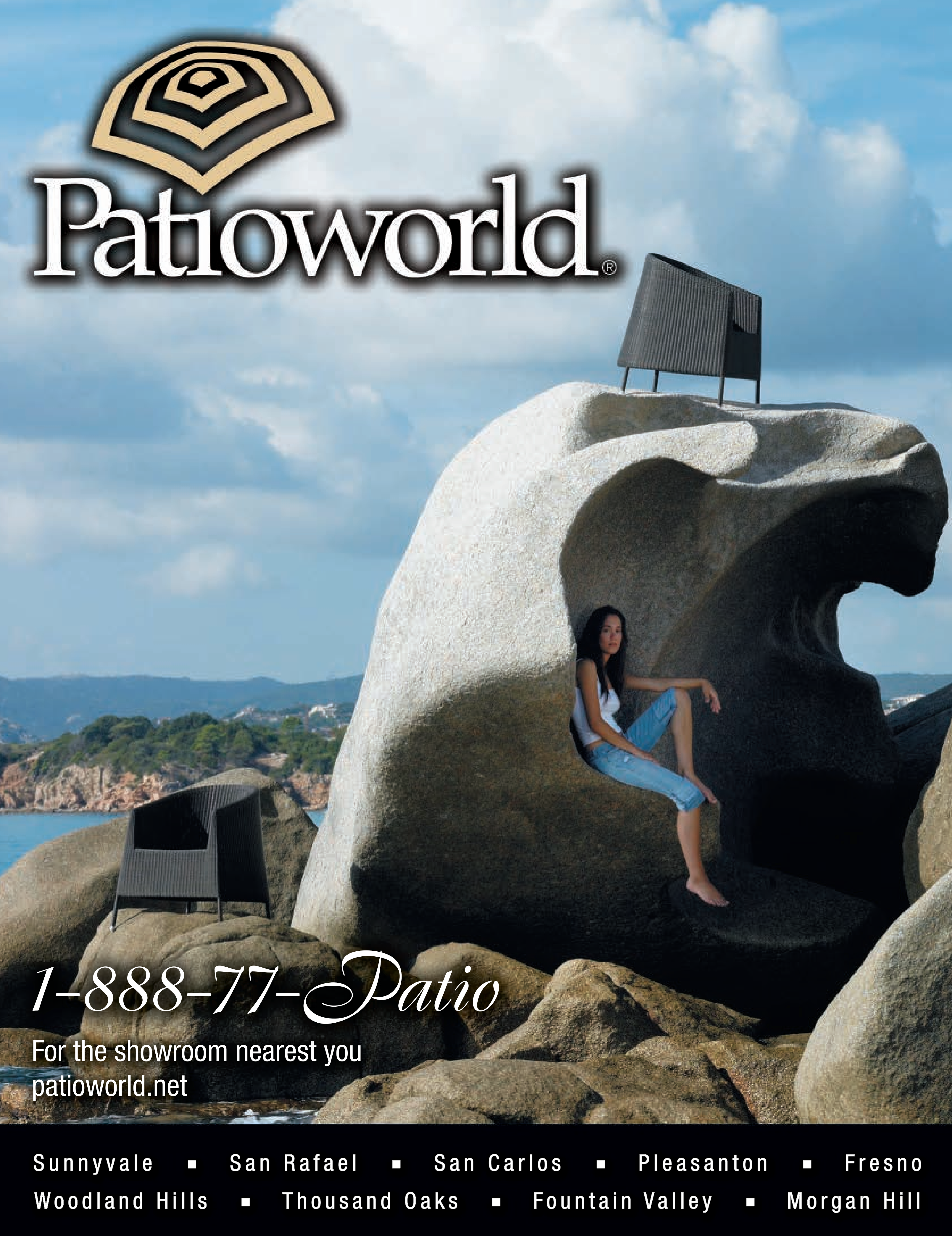
BY MIKHAEL ROMAIN

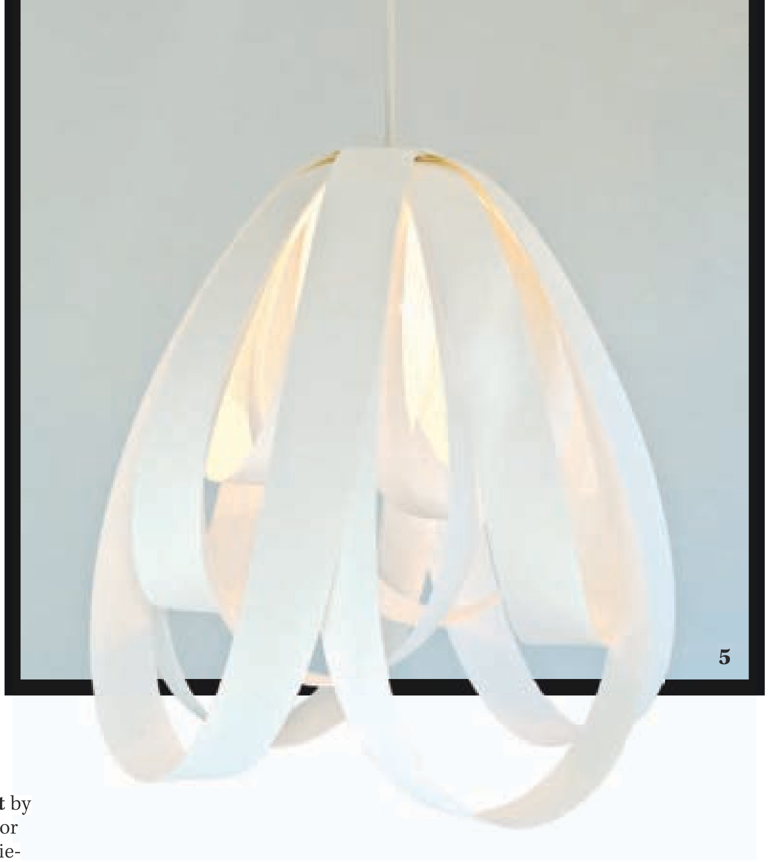

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5

5. The **Suzanne pendant light** by London architecture and interior design firm 7Gods is made of die-cut paper strips *($200; 7gods.co.uk)*. **6.** From Los Angeles designer Reagan Hayes' debut furniture collection, the **Marion chaise** comes in 13 finishes, including gray-stained maple *($4,235; reaganhayes.com)*. **7.** New from San Francisco's Istanbul Rug, the Modern Fever collection of RugMark-certified, handwoven floor coverings includes the wool-and-silk **Eden rug** *($5,890; modernfever.com)*. **8.** Los Angeles–based designer William Emmerson's **Slope coffee table** has a glossy lacquered finish that comes in light coffee, white or bright blue *(to the trade; ralphpucci.net)*.


6


8

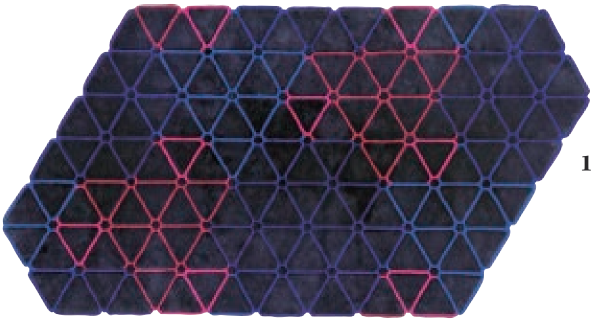

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COURTESY OF THE MANUFACTURERS

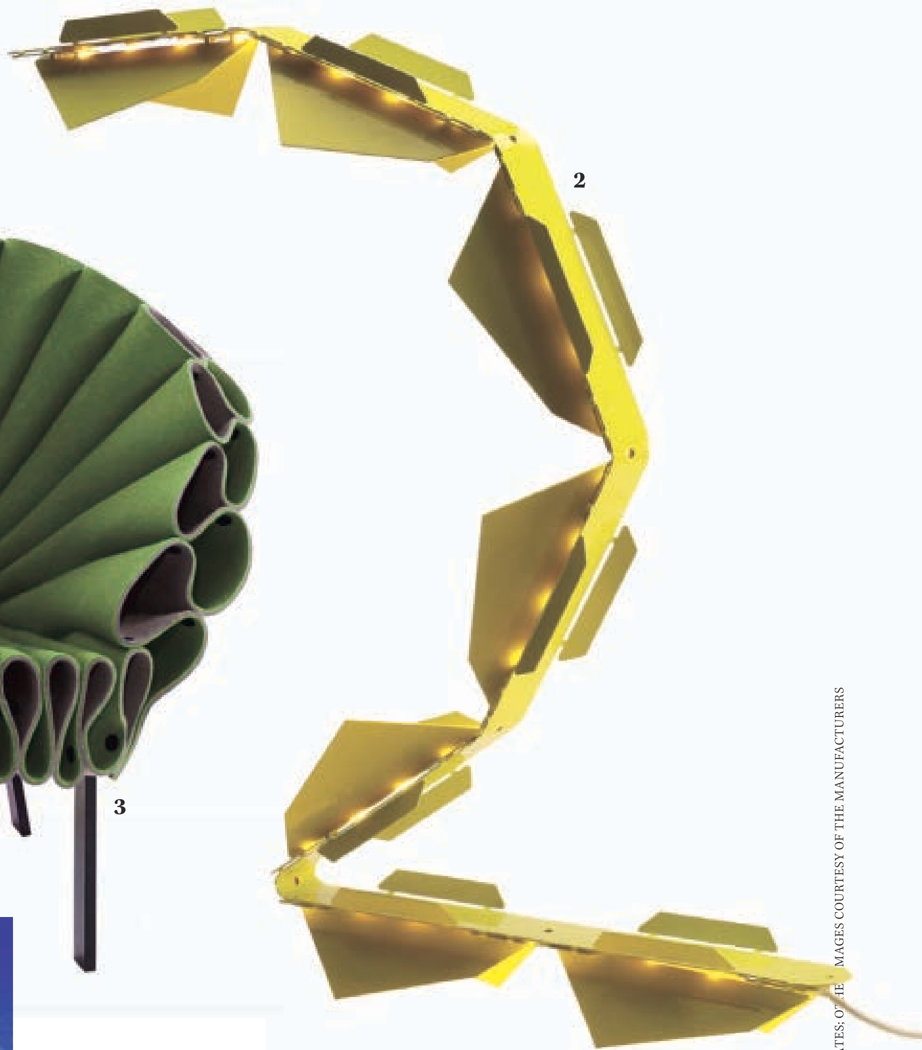
ABOVE THE FOLD

The traditional Japanese craft of origami is inspiring the latest designs in home furnishings.

BY MIKHAEL ROMAIN



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4



5

1. The geometric pattern on the wool **Furoshiki rug** from Portuguese designer Miguel Vieira Baptista replicates the folds of Japanese wrapping cloth. **2.** The malleable LED **Trask lamp** by Roger Allen and Jaime Salm for Mio, is made of laser-cut, powder-coated steel and can be shaped into a table lamp or straightened out for track lighting. **3.** Dror Benshetrit designed the **Peacock chair** for Cappellini; it's made of three sheets of felt, folded around a metal frame. **4.** Celebrated Japanese architect Tadao Ando's design for Abu Dhabi's **Maritime Museum**, scheduled to open in 2012, looks like a paper sailboat. **5.** The **Origami table** by London-based designer Anthony Dickens has steel legs and a glass top. *See Resource Guide, p. 154.*

MARITIME MUSEUM: TADAO ANDO ARCHITECTS & ASSOCIATES; OTHER IMAGES COURTESY OF THE MANUFACTURERS

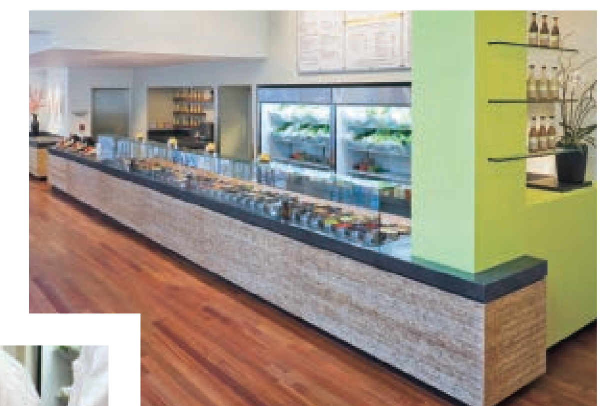

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Mandala Labyrinth 4x12 and 12x12 Interlace in Walnut, Crescent Liner in Oro. Photo courtesy of Ambiente European Tile.
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San Francisco continues to court both visitors and locals alike with its unique brand of eco-escapism. "We have always been at the forefront of the green movement, and scores of hotels, restaurants, attractions and tours are doing their part," says Mayor Gavin Newsom. From solar-powered waterfront restaurants to LEED-certified boutique hotels, San Francisco's hospitality businesses are leading the way with truly green solutions that don't skimp on style.

SUSTAINABLE IN THE CITY

BY ERIN FEHER





Mixt Greens offers a serene environment of natural woods and lively colors, where customers can enjoy its all-local salads. The latest location on Mission Street was designed by architect William McDonough, father of the Cradle to Cradle design movement.

Lunch Lessons

MIXT GREENS

While Leslie Silverglide is serving lunch to the Financial District, she is also sneaking in a side of environmental education. Along with her brother Andrew Swallow, a chef, and her husband, David Silverglide, who runs the business side of things, Leslie is the green force behind one of the city's most popular lunch spots. Monday though Friday, hundreds line up at Mixt Greens' three downtown locations to get their fresh salads made to order in the open prep kitchens. But having people place their orders directly with the staff whipping up their meals isn't just a smart way to cater to picky eaters, it also provides a learning experience.

Because Mixt Greens only serves what's local, organic and in season, it's not uncommon for a customer to get grumpy when their favorite ingredient disappears from the menu. "The chef can explain why we aren't serving it anymore and what great new things are in season," says Leslie, who has a masters in biodiversity, conservation and management. Bussers casually inform confused customers about what goes into which waste bin: there are separate containers for compost, recycling and trash. More often than not, the answer is "compost"—100 percent of all the packaging at Mixt Greens is biodegradable. And for their latest branch on Mission Street, they have decided to up the green ante, installing an edible living wall of seasonally rotating fruits and vegetables by ecological landscape firm Rana Creek. Says Leslie, "It's a deeper way for people to connect and become knowledgeable about what they're eating." *mixtgreens.com.*

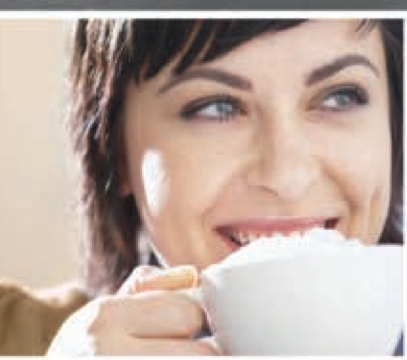
COURTESY OF MIXT GREENS

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Marni Leis and Joie de Vivre renovated Hotel Carlton in 2004, utilizing eco-friendly products and materials to update the lobby (left) and the guestrooms; In 2008, the hotel became the first in San Francisco to install solar panels.



Rest Easy

HOTEL CARLTON

As ultra-green ground-up structures create a buzz in San Francisco (think the California Academy of Sciences and the Federal Building) it's easy to forget that often the greenest choice is working with what's already there. That was the idea at Hotel Carlton, which was built in the 1920s but has managed to grow with the times; earlier this year, it became the first hotel in the country to receive LEED Gold in the new 'existing buildings' category.

General manager Pamela Flank says the dramatic changes that have swept through the hotel over the past five years were initiated by eco-minded employees who made suggestions to management.

A major renovation in 2004, led by management company Joie de Vivre and designer Marni Leis, launched the hotel's green design initiative by remodeling the guest rooms with sustainable materials and products, including no-VOC paints, low-flow plumbing fixtures, compact fluorescent light bulbs and refillable bath amenities. Filtered-water coolers in the hallways eliminate the need for bottled water, and last year the Hotel Carlton became the first solar-powered hotel in San Francisco. Today, a monitor in the lobby lets guests see just how much power is being generated by the 105 solar panels—typically 10 percent of the hotel's energy needs. "For us, these were all easy decsions," says Flank. "Often, making the greener choice is just a matter of thinking ahead and being practical." *jdvhotels.com.*

FARTHER AFIELD

h2hotel

The next generation of green hospitality is almost here. In the spring of 2010, Healdsburg will welcome h2hotel, a sister property to Hotel Healdsburg. Designed by David Baker + Partners, it will feature an undulating living roof planted with native grasses and flowers that will not only provide a habitat to birds, bees and butterflies, but also lessen rainwater runoff and help insulate the building. Inside, custom furnishings will be made from reclaimed woods, recycled materials and organic fibers. The hotel, which is aiming for LEED Gold certification, is also partnering with other local organizations to restore a nearby creek. *h2hotel.com.*



FROM TOP: SCOTT BROOKS (3); COURTESY OF H2HOTEL

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CLOCKWISE FROM TOP LEFT: The new location of the Plant Café Organic, designed by CCS Architecture, has solar panels on the roof, an airy dining room that takes advantage of natural light and a living wall of tillandsias by local landscape designer Flora Grubb.

Food for Thought

THE PLANT CAFÉ ORGANIC

"We are not organic in quotation marks," says Matthew Guelke, co-owner of The Plant Café Organic, which just opened a second location along the Embarcadero waterfront. "We are where you go if you want to trust every single ingredient on the menu." So even the seared muscovy duck breast, local halibut with a coconut-mango-lime reduction and all the specialty cocktails are organic (such as the Waterline, with Square One vodka, watermelon, cilantro and lemon). Like the menu, the decor is on the cutting edge. "There's no hippification here," says co-owner Mark Lewis, who points out some of his favorite elements in the lofty dining room designed by CCS Architecture, including a sleek bar made out of reclaimed hickory and zinc.

In addition to the duo's stringent food standards, they've carried their principles throughout the entire operation, raising the sustainability bar to new heights. Solar panels help power the kitchen, all take-out containers are compostable, all paper products and cardstock are made from recycled materials, and an innovative water electrolyzer turns tap water into an effective (and health department–approved) soap-free cleaner for floors and counters. Yet each of these things could easily go unnoticed as you take your seat outside, under a heat lamp, overlooking the Bay. "We're here to provide clean, affordable food," says Guelke. "We don't want to preach, we just want to be the real deal." *theplantcafe.com.*

FARTHER AFIELD

McEvoy Ranch

This Petaluma ranch helped lead the farm-to-table movement with its organic olive oil and its popular tours and lunches, where the freshest ingredients become a gourmet meal right in front of your eyes. But things just got a little greener with the installation of a new 97-foot-tall wind turbine. The windmill now provides 100 percent of the power needed for the oil production, proving a little breeze can go a long way. *mcevoyranch.com.*



CLOCKWISE FROM TOP LEFT: MATTHEW GUELKE; KRIS TAMBURELLO; MONA BROOKS; KRIS TAMBURELLO

FOR MORE NEWS FROM THE GREEN SCENE: CHDMAG.COM/ECO-DESIGN









CLOCKWISE FROM LEFT: A rooftop patio provides a stunning city view; waste receptacles for the guestrooms were custom designed to separate paper, bottles and trash; bathrooms feature low-flow fixtures.





Growing Up Green

THE ORCHARD GARDEN HOTEL

Back in 2006, the Orchard Garden took a chance that customers were willing to embrace a luxury hotel that was designed around sustainability, not just high-thread-count sheets and spa treatments. Today, the 86-room hotel in Union Square is thriving and continues to be a benchmark for green hospitality. "We are out to prove that green and luxurious aren't mutually exclusive concepts," says Stefan Mühle, general manager. Still, the team behind the new property (including design firm Architectural International and green building experts from Swinerton Builders) found that the process wasn't without its challenges. "Going green in an urban environment is different from building an eco-resort in a nature conservancy," says Mühle, who advocated for daylighting in every guestroom despite the narrow urban infill lot walled in on three sides; a creatively placed lightwell was the solution. A rooftop terrace provides additional meeting spaces on sunny days.

"We have an obligation to spread the good word."

Sourcing products that stood up to the hotel's luxury standards as well as its environmental ideals was also no easy task. It took months to hunt down local green vendors, such as eco-friendly carpet manufacturer Bentley Prince Street, whose rugs are made from recycled nylon, and EO, who collects their empty bath product bottles and refills them. But the efforts are paying off: the hotel received its LEED certification in 2007, and has since become a member of the U.S. Green Building Council, been Green Seal–certified and named a SF Green Business. PG&E has even dropped in to conduct studies on energy conservation, specifically looking at the hotel's keycard-controlled lighting, ensuring all lights go off when the rooms aren't in use. "We don't want to keep this stuff to ourselves," says Mühle. "We have an obligation to spread the good word." *theorchardhotels.com.*

COURTESY OF THE ORCHARD GARDEN HOTEL

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THE BEST IN ART, AUCTIONS AND GALLERY OPENINGS

BY ERIN FEHER

STRUCTURAL INTEGRITY

When Charles Eames was asked why he made furniture, he replied, "So I can design a piece of architecture that you can hold in your hand." Discover the household designs of the 20th century's most famous architects, from Frank Gehry to Michael Graves, in "From the Spoon to the City: Objects by Architects," running through January 24 at **LACMA**. Rudolph Schindler's 1938 gumwood dresser and half-circle mirror (left) could be the model for a city skyline. *Aug. 6–Jan. 24, 2010; 5905 Wilshire Blvd., 323-857-6000, lacma.org.*





MANHATTAN PRINCESS

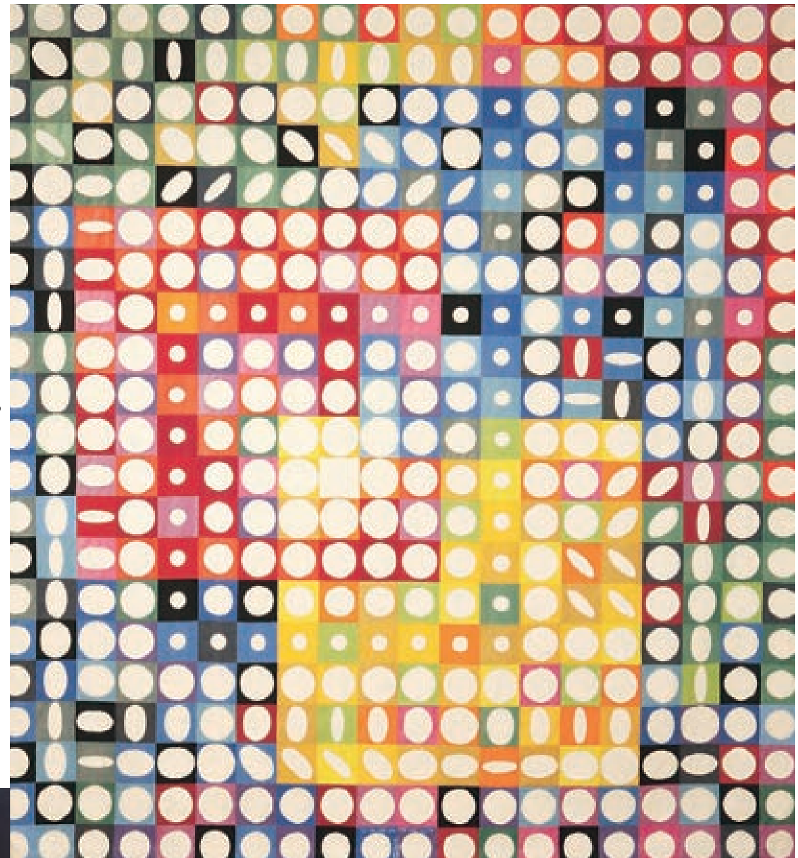
The first loan in a highly anticipated exchange program between the Frick Collection in New York and Pasadena's **Norton Simon Museum** brings the stunning *Comtesse d'Haussonville* (left) by Ingres to California for the first time. The majestic portrait of the young princess was painted in 1845 and will be on display at the Norton Simon beginning October 30. It will be accompanied by two of Ingres' preparatory drawings, offering a closer look at the artistic process. *Oct. 30–Jan. 25, 2010; 411 W. Colorado Blvd., Pasadena, 626-449-6840, nortonsimon.org.*

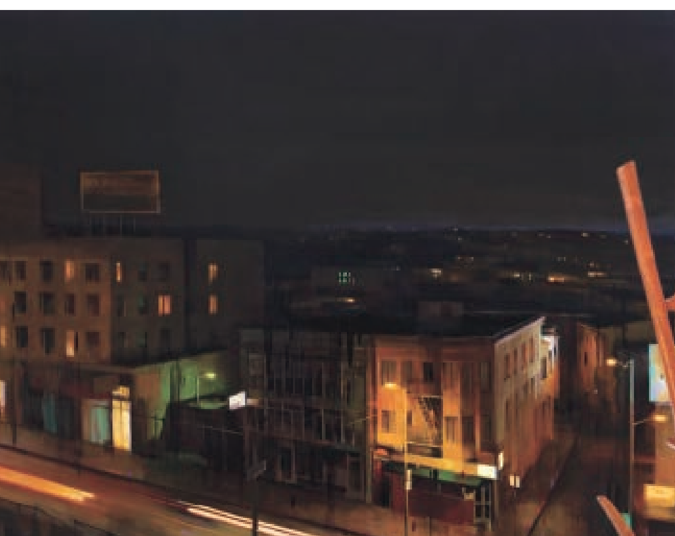
LOS ANGELES COUNTY MUSEUM OF ART, GIFT OF RUTH SHEP POLEN; RICHARD DI LIBERTO

FOR MORE MUST-SEE EXHIBITS: CHDMAG.COM

STAR GAZING

The opportunity to acquire modern masterworks, from Picasso sculptures to iconic lounge chairs, will present itself on October 18 at **Los Angeles Modern Auctions'** "Fall 20th Century Design and Fine Art Sale." On offer is *Orion Blanc* (right), a circa-1970 tapestry by op art star Victor Vasarely, which carries an estimate of $40,000. *Oct. 18; 16145 Hart St., Van Nuys, 323-904-1950, lamodern.com.*





CHOICE SEAT

California woodworker John Nyquist, known for his highly collectible midcentury furniture, has offered up six pieces from his personal collection for **Bonhams & Butterfields'** "Design of the Century" auction, taking place September 29 in Los Angeles. The sale will include items featured in the 1968 exhibition "California Design Ten," as well as a walnut ladder-back rocking chair (left), anticipated to fetch $8,000. *Sept. 29; 7601 W. Sunset Blvd., L.A., 323-850-7500, bonhams.com.*

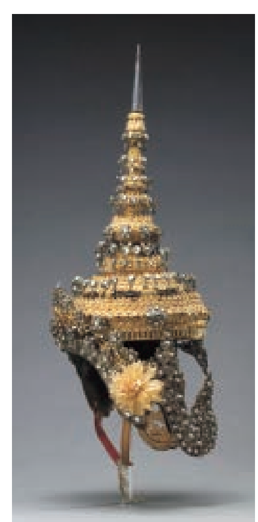


URBAN COLOR

For his first solo exhibition at the **Hespe Gallery** in San Francisco, Korean-born artist Kim Cogan displays his expressionist images of urban architecture, from kitschy storefronts to industrial alleyways. His 2009 *Midnight Mission* (above) portrays the colorful SF neighborhood after the sun has gone down. *Sept. 3–Sept. 26; 251 Post St., Ste. 420, SF, 415-776-5918, hespe.com.*

DIPLOMATIC MISSION

Opening October 23 at the **Asian Art Museum** in San Francisco, "Emerald Cities" highlights the aesthetic and artistic similarities between Thailand and Burma (despite their centuries of political conflict). The exhibit features more than 100 pieces from the museum's permanent collection, including a 1950s *Thai Headdress for Sita in the Dance-Drama of the Epic of Rama* (right). *Oct. 23–Jan. 10, 2010; 200 Larkin St., SF, 415-581-3500, asianart.org.*



FROM TOP: COURTESY OF LOS ANGELES MODERN AUCTIONS; COURTESY OF HESPE GALLERY; COURTESY OF BONHAMS & BUTTERFIELDS; COURTESY OF THE ASIAN ART MUSEUM

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A LIGHT MEAL
Designer JoAnn Boccolini of J. Hettinger Interiors considers the glass table the most important design element in this dining room. "The clients wanted to be able to serve eight to ten people without feeling cramped, so we found a table that would maintain a clear view of the whole room," she explains. Gilded accessories, such as the mirror and buffet, create a rich ambiance.

DINING IN

Jerry Hettinger and his design team at J. Hettinger Interiors know how to set the table in flawless style. BY OLIVIA MARTIN

After 30 years in the interior design business, Jerry Hettinger has learned more than a few tricks of the trade—from how to keep an ambitious remodel on budget to turning a cramped dining room into an elegant and functional entertaining space. J. Hettinger Interiors was launched in 1980 by Hettinger and then-business-partner Ron Smith, while Hettinger was also working as a high school guidance counselor in Oakland.

Today, Hettinger heads up a staff of 20 people in a 13,000-square-foot showroom and design services studio, named the best design firm in Danville for the past two years. With a collaborative approach, he oversees a team of nine designers, each with different specialties and styles. "That way, we can create any space the client wants, and find the best solution for them," says Hettinger. "It's the client who is going to live there, so the most important thing is that they are happy with it."

These three dining rooms were created by JoAnn Boccolini, a senior designer and buyer who has been with J. Hettinger Interiors for 13 years. Boccolini's job was to make the spaces feel intimate yet spacious—a challenge she met by using contrasting colors, transparent materials and a few strategically placed accessories. "Thoughtful accessories are what completes a well-designed room," Boccolini says.



Jerry Hettinger, trained as an architect, heads up a team of diversely talented designers in Danville.

COURTESY OF J. HETTINGER INTERIORS



DINNER UNDER THE STARS

The natural hues in this contemporary dining room in Carmel are intended to reflect the warm colors of the landscape. "We wanted the interior to blend with its gorgeous surroundings," says Boccolini, who chose a custom bird's-eye maple dining table and chairs upholstered in chocolate tweed to accentuate the dramatic architecture and the artistic lighting.

COURTESY OF J. HETTINGER INTERIORS

FOR MORE DESIGN IDEAS: CHDMAG.COM/INSPIRATION



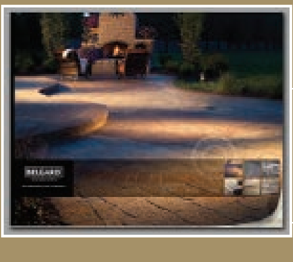
A SUBTLE SPARKLE

"Romantic and inviting was the game plan here," says Boccolini, who designed a timeless mix of classic furnishings and antiques in the remodel of a home for a large family who loves to entertain. Raising the ceiling helped make the room feel larger and more open. The room was further lightened with taupe walls, dressed up with artwork and pale silver and gold accessories.

COURTESY OF J. HETTINGER INTERIORS

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TEN TO WATCH



Andrew Dunbar and Zoee Astrakhan, see p. 98

Introducing the 10 firms selected for *CH+D*'s annual spotlight of what's new and noteworthy in California architecture. BY LYDIA LEE

PHOTOGRAPHY BY JENNIFER HALE AND BRIDGER NIELSEN

JENNIFER HALE

TEN TO WATCH



ARCHITECT OF DRAMA

DANIEL MONTI

MODAL DESIGN, LOS ANGELES

Even in the crazy architectural stew that is Venice, California, Daniel Monti's latest project, scheduled to be completed in October, should make some waves. The house he is designing for his parents will be clad with Cor-Ten panels, bent and intricately patterned, so that inside, the light will appear as if it's filtered through trees. "Even with great architecture, you can get so accustomed to a space that you forget about it, so I wanted to use light to heighten the experience on the inside," says Monti.

The architect got his start at Marmol Radziner, where he worked for six years on standout projects like Ron Radziner's own impossibly narrow home. In 2005, he set out on his own, showing a flair for the dramatic when the developer of a three-story spec house in Venice asked him to "make it as crazy as you can, on a budget." Monti came up with an energetically pixelated pattern that gave the developer pause, but he was able to make a compelling case for the design. "With a big building like that, I explained that we'd bring down the scale by painting it the colors of three different Craftsman homes in the neighborhood," he says. "We'd create an optical illusion to make it appear smaller, while showing how the building relates to everything around it."

Monti's hope for his practice is to avoid falling into the trap of repeating the same look: "We want the process to be about discovery, where the final idea isn't realized until construction is done."

BRIDGER NIELSEN

FOR MORE TOP TEN LISTS: CHDMAG.COM/TEN-TO-WATCH



ARCHITECTS OF WIDE OPEN SPACES

E.B. MIN AND JEFFREY L. DAY
MIN | DAY, SAN FRANCISCO

On the top floor of *Met Home's* "Modern by Design" showhouse this summer, visitors were greeted with a surreal view of pixelated pink clouds and a Zen garden of "rocks" carved out of wood. It's a whimsical room, but on another level, it points to the pastoral obsessions of creators E.B. Min and Jeffrey L. Day, who are opposed to the industrialization of American farms and what it's doing to rural communities. Putting their politics into practice, they're helping turn a 40-acre property in Omaha, Nebraska, into an Art Farm, renovating the outbuildings into galleries and artist-in-residence studios. "This is a project on a bigger scale, where we can engage the public in a discussion about sustainability," says Min, who, like Day, studied studio art before turning to architecture.

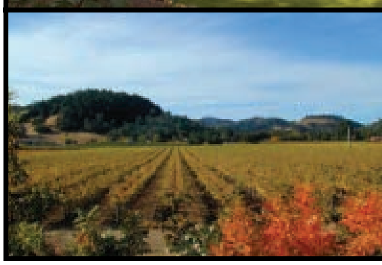
It's a mix made possible for a small firm because its principals are literally rooted in two different environments: Min is in San Francisco, while Day is thousands of miles away (he teaches full-time at the University of Nebraska at Lincoln). The business partners connected during architecture school at Berkeley, and decided to launch a cross-country practice after Day set out for the Midwest in 2000. They've since put together a portfolio of thoughtfully detailed residential projects, and were part of the launch of the website Hometta, which offers house plans for affordable modern living (theirs is called "Wide Open House"). "Our work has gotten much more interesting in the last few years," says Min. "We have one foot in the very practical issues of design, but another foot in the art world as well."

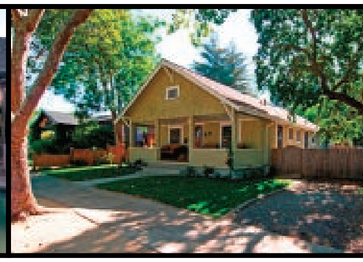
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ARCHITECT OF COMMUNITY

SANDRA VIVANCO

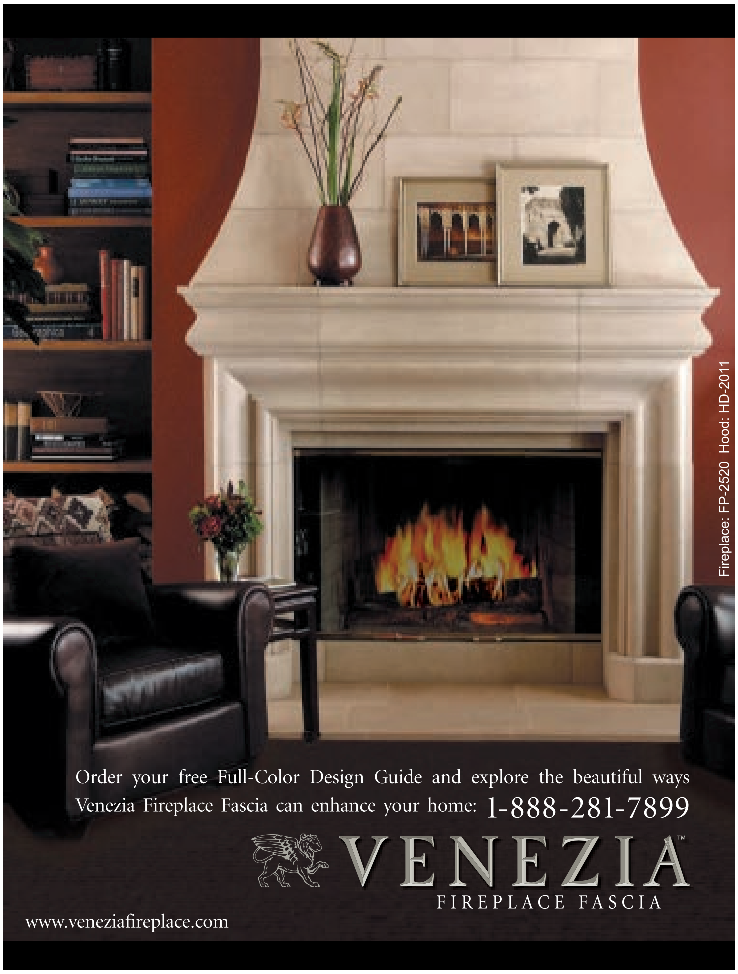
A+D: ARCHITECTURE + DESIGN, SAN FRANCISCO

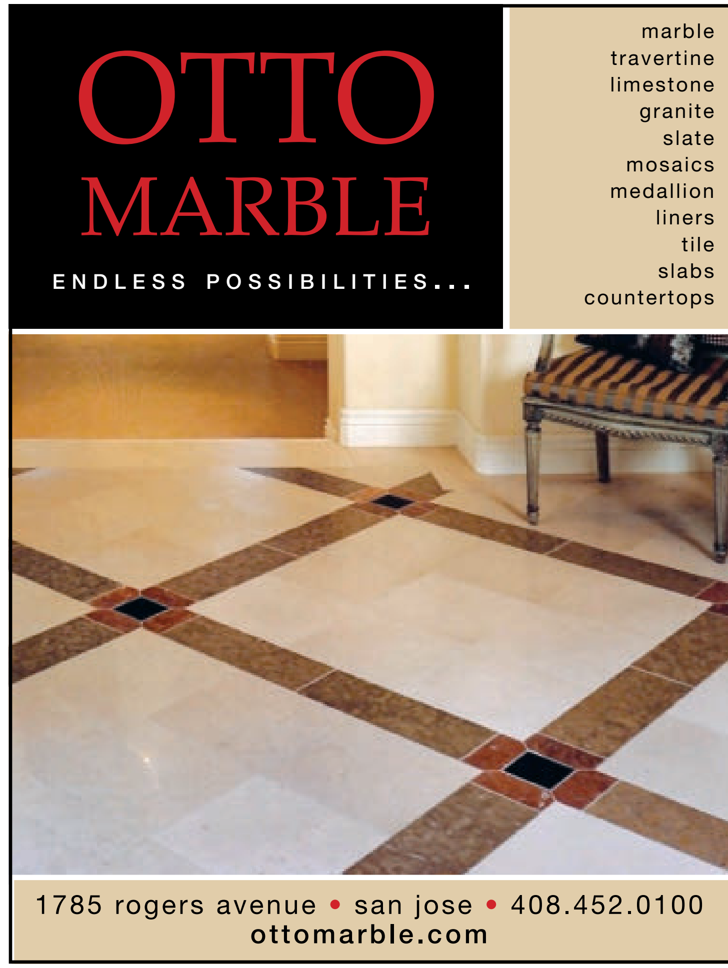
The red Plaza Adelante, a community center opening this fall in San Francisco's Mission District, has all the earmarks of a Sandra Vivanco project: It's colorful, filled with light and reflects the cultural specificity of the neighborhood. Her overhaul of the 1911 historic building includes large lightwells, teal interior walls, a modern take on an indoor market and large installations by local artists. "I've been able to meld my interest in Latin America with my love of design," says the Peruvian-raised Vivanco, whose firm specializes in civic projects as well as custom residences throughout the Bay Area.

Vivanco first started working in the Mission in 1992, when she looked for a way to help the day laborers hanging around the BART station there. She ended up designing the first Day Labor Program headquarters; later, she refurbished buildings for the Mission Housing Development Corporation. These were warm-ups to Plaza Adelante, where she managed to get consensus from five organizations on her design for the 21,000-square-foot building, have the plans approved by the city and find a contractor, all within six months in order to comply with federal funding requirements. "It was crazy," says Vivanco. "Often with publicly funded projects, the requirements are so byzantine, people just give up. But the important thing for us is that we continue to push design forward. If the design's not thoughtful and provocative, then it's not worth doing."

JENNIFER HALE

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ARCHITECTS OF GEOMETRY

LUKE OGRYDZIAK AND ZOË PRILLINGER
OGRYDZIAK/PRILLINGER ARCHITECTS, SAN FRANCISCO

In the office of Luke Ogrydziak and Zoë Prillinger, there are bookshelves lined with imposing architectural tomes, but also one shelf devoted to well-worn computer programming books. While most young architects have embraced computer modeling, this office has begun to write their own custom algorithms to create truly unique shapes. "We try and explore what we can't do," says Ogrydziak, who met Prillinger in architecture school at Princeton, where they were rivals at the top of the same class. Today, the pair agree on where the future of architecture lies. "We're interested in a more organic geometry, forms that break free from the grid," says Prillinger.

Their most recent, and perhaps most overt example, of bringing irregularity to the constructed world is a ground-up residence in San Francisco's South Park. The facade's bold metal screen looks like nothing else in the city—an optical puzzle of triangles. In another project, the adventurous remodel of a standard Edwardian, the third floor literally breaks out of the box, with its dramatic roof planes and unexpected, angled views from the inside. "If you consider the building code's formal specifications for, say, a bay window, you actually have quite a bit of leeway," says Prillinger. For these architects, a set of restrictions is just a launchpad for structural exploration.

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TEN TO WATCH



ARCHITECT OF AUTHENTICITY

LLOYD RUSSELL
SAN DIEGO

Like a settler contemplating the horizon, Lloyd Russell mulled over where to launch his career after finishing architecture school in 1991—and decided upon San Diego. "It was wide open, with big empty lots, and I could see that a precedent could be set with what was built," he says.

Nearly two decades later, Russell has indeed made his mark on the city's urban landscape, with what he likes to call "handmade modernism." His Essex and Merrimac loft projects, as well as the Triangle Building—his own home, built on an odd wedge of a lot by the freeway—have distinctive industrial details, like patterned cast-in-place concrete. As the co-developer of the loft projects (he got a stake in exchange for his architectural services), he had an investment in the design, and lived in each building in order to develop an intimate knowledge about what worked.

A new bar in San Diego's South Park, The Station, will show how Russell's aesthetic plays out in the hospitality sector. Deconstructing the existing building along a long-gone trolley line, he found an old advertising sign to use for the door and salvaged the wood framing for an intricate bar top and custom furniture, while adding long windows to conjure up a train car. "I like the challenge of having no budget and making cool things for as little as possible," says Russell, who gravitates toward hands-on projects. "Give me a dollar and I'll see what I can make for a dollar."

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ARCHITECTS OF PROGRESS

HANS BALDAUF, KENNETH CATTON AND CHRISTIAN VON ECKARTSBERG

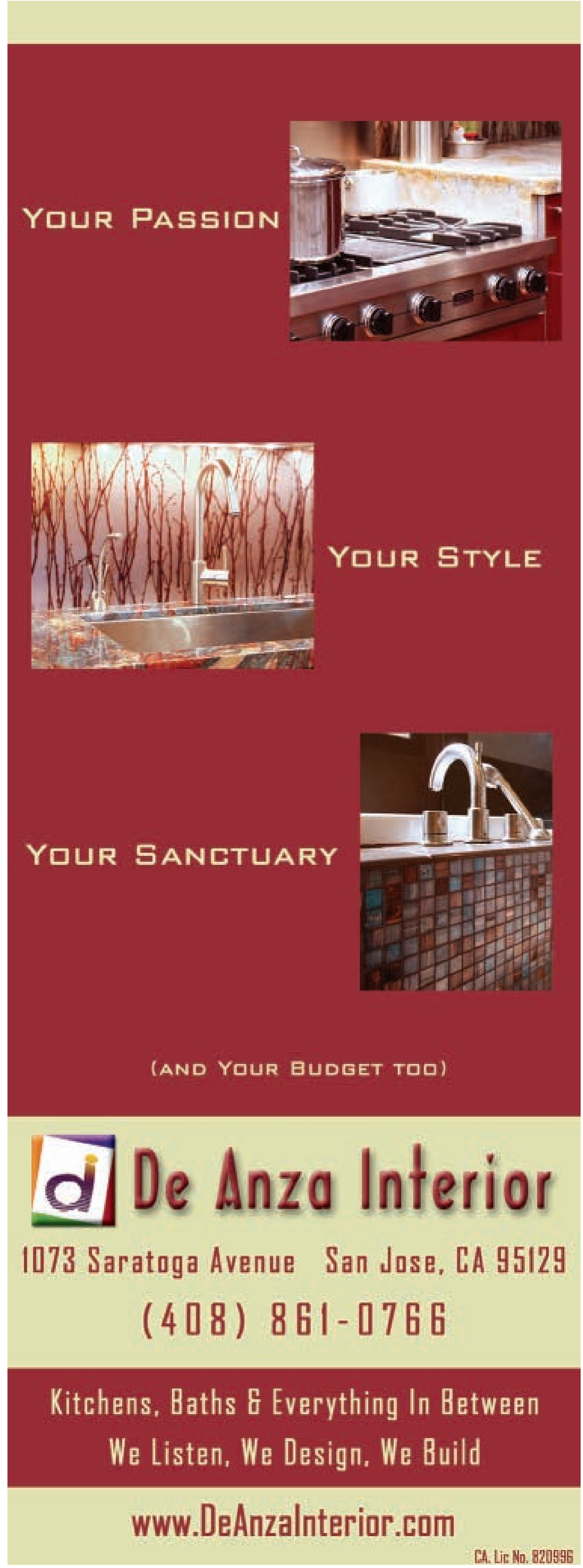
BCV ARCHITECTS, SAN FRANCISCO

At first glance, the portfolio of Baldauf Catton von Eckartsberg doesn't come across as political. But the work of this trio, also known as BCV Architects, sends a subtle and beautifully articulated message about the importance of locally produced food. They are the designers behind San Francisco's Ferry Building Marketplace and the master planners of Slow Food Nation's stunning Taste Pavilions and Green Kitchen. And next spring, BCV will have completed the new Jack London Square Market in Oakland. It will feature a second level of cafes—above the ground floor's vendors in bright orange stalls—where dishes are made fresh from the offerings below. But far beyond the details of the design, the team is also working to bring the right purveyors and restaurateurs together.

"Sustainability usually gets sold through guilt—what you shouldn't have. We wanted to enter that dialogue through joy," says Hans Baldauf (left), who launched BCV in 1997 with partners Kenneth Catton (right) and Christian von Eckartsberg (center), all of whom share an interest in sustainability and a holistic sensibility, as well as expertise in retail and restaurant design. It's no surprise that they've had a key role in the master planning for Treasure Island, helping to come up with a design that includes an immense community farm, a market inside two former airplane hangars as well as a series of food-production facilities. "We are always asking ourselves, 'What is the world that we want to live in?'" says Baldauf. "And we are consciously trying to create it."

JENNIFER HALE


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ARCHITECT OF INVENTION

MICHAEL LOGUE
LOGUE STUDIO DESIGN, SAN FRANCISCO

Where does architecture end and furniture design begin? Michael Logue has sidestepped this quandary by fusing the two. He's currently consulting with Herman Miller on a modular office system with cubicles that can quickly convert into a meeting room. "Here in the Bay Area, we have a unique situation where companies contract and expand very quickly, and that requires our office furniture to do the same thing," says Logue. "I've always been very interested in how to change a space to accommodate each of our immediate needs."

His multidisciplinary approach reflects his varied experience: After architecture school at Columbia University, he went to Copenhagen to study industrial design and then apprenticed as a temple builder in Kyoto. Launching his practice in San Francisco during the dot-com era, he developed a clientele of Silicon Valley engineers who are used to turning "what-ifs" into reality. For one client, Logue designed a living room that—with a touch of a button—cantilevers an entire seating area out of the wall and features a kitchen island that appears monolithic but morphs into an Iron Chef–like arena. These assignments provide Logue with valuable insight into fabrication and materials, which in turn fuel projects like his latest effort: reinventing the door. "If you can use the area set aside for doorways, you can reclaim an amazing amount of space in the home," says Logue. If all goes according to plan, we'll be shopping for doors with interchangeable storage for everything from toiletries to stereo systems—so stay tuned.

JENNIFER HALE

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TEN TO WATCH

ARCHITECTS OF DISCIPLINE

ZOEE ASTRAKHAN AND ANDREW DUNBAR
INTERSTICE ARCHITECTS, SAN FRANCISCO

Zoee Astrakhan and Andrew Dunbar of Interstice Architects have designed many modern landscapes. Recently, for Oakland's Kaiser Medical Center, they created a rehab garden, featuring ramps and uneven surfaces, so that patients have a safe place to learn how to navigate on crutches or wheelchairs. With stainless steel handrails and bright orange boxes filled with tree bamboo, the garden was the result of their complementary skills: He's an architect, she's a landscape architect.

"We don't see much of a difference in our two disciplines: only the material palette is specific," says Dunbar. And in a new private residence, they've been able to create the fullest expression of this belief. On Vancouver Island, a house is being built around seven immense Douglas fir trees; thanks to a carefully placed foundation of piers, it floats above the wooded site. "Were the trees or the house here first?" he says. "We want to make people wonder."

The couple, who are originally from Montreal, came to San Francisco 12 years ago and quickly familiarized themselves with the local scene (Astrakhan worked for Cheryl Barton, Dunbar for Kuth Ranieri) before going out on their own in 2000. One of their first projects was designing new walkways for the SF Botanical Garden, and they've since taken on ever-larger institutional projects. Their latest project is the rooftop of a new research center at the University of San Francisco, where they are hoping to elevate the roof to new importance as a gathering point for the entire campus.

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ARCHITECT OF SERENITY

IRIT AXELROD
AXELROD ARCHITECTS, SAN FRANCISCO

As a native of Tel Aviv, Irit Axelrod grew up surrounded by Modernist buildings on every corner, designed by Bauhaus-trained architects that had fled Nazi Germany. "I loved their pure form," says Axelrod. "In my own work, I'm trying to create that sense of simple, quiet space—the place you return to at the end of a hectic day."

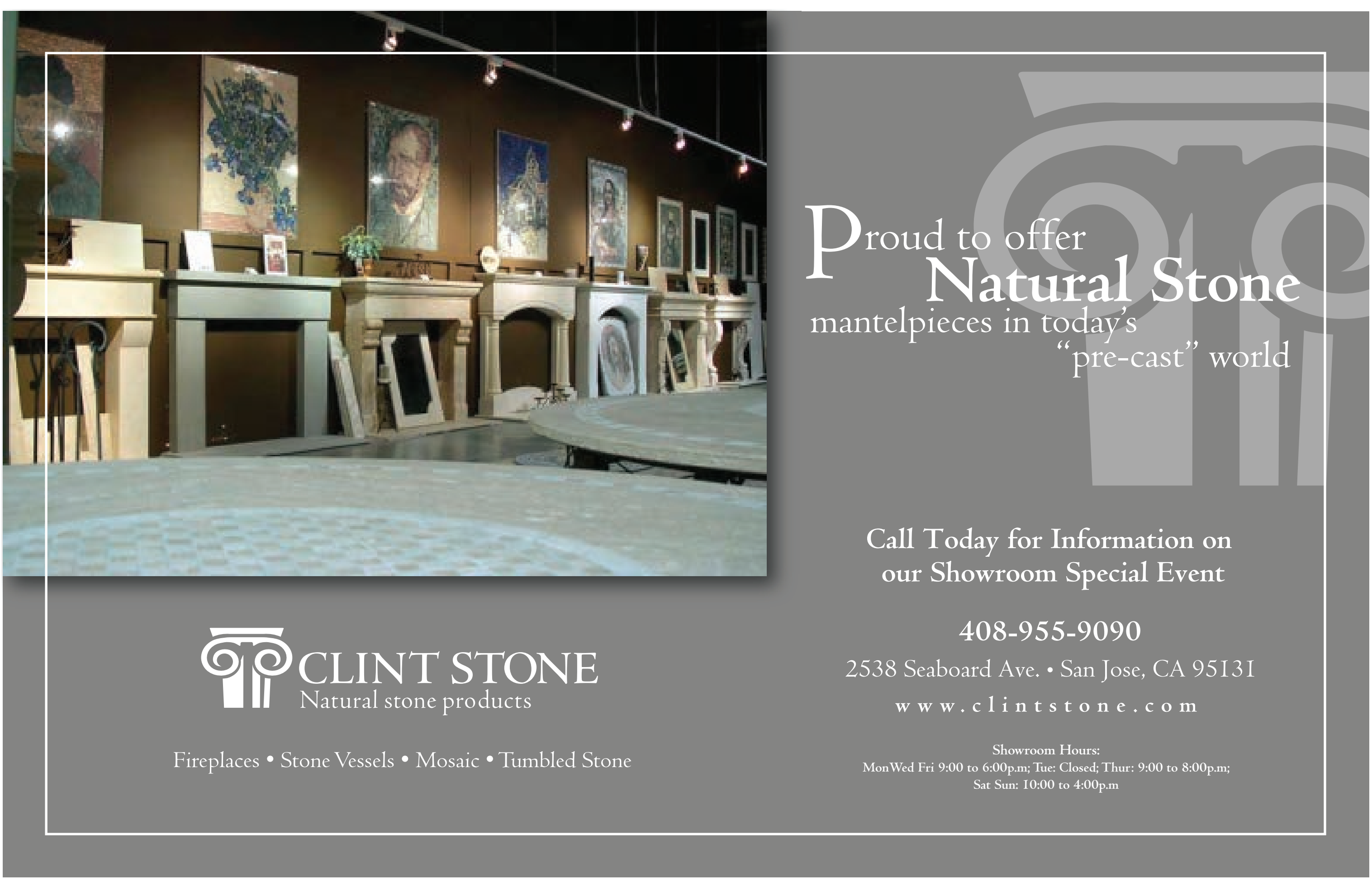
After a successful 12-year career in Israel, Axelrod moved in 2005 to San Francisco, where she opened a second office. Here, she continues to work on the high-end residences and sleek commercial interiors that were the staples of her Tel Aviv practice. The common thread is a disciplined black-and-white palette and industrial sensibility. In her own apartment in the Clocktower Lofts, which has been selected for the San Francisco AIA's home tours this September, she took out all the woodwork, stripping the space down to reveal the original concrete floor, duct work and sprinkler system, before adding her own elements. "I think of buildings as containers for the life within, so I used freestanding partitions instead of walls," she says.

Rather than temper interior spaces with color, Axelrod prefers graphic elements, such as an oversize "H20" on the shower glass and a bicycle pattern in the room of her two-year-old son. "My architecture is very serious, so the graphics are a way to add a bit of humor," says Axelrod, whose adherence to form following function is paying off for her on a practical level. "All that open space is great for kids, since they can run around and you can still keep an eye on them," she laughs.

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ARCHITECTS OF COMPOSITION

WARREN TECHENTIN AND HENRY BUCKINGHAM
TECHENTIN BUCKINGHAM ARCHITECTURE, LOS ANGELES

Warren Techentin (pictured at left) and Henry Buckingham have turned additions into something of an art. "Instead of creating a single volume, how do you graft volumes together?" says Techentin. "We like to play up the collage aspect and show how things are put together." Their assemblages, split between residential work and school commissions, include Techentin's radical remaking of his own house in Los Feliz. The composite of boxes, completed in 2008, has lime-green window frames and a crazy-quilt pattern of black slats. The kitchen is literally stripped down to its bones—its walls are translucent polycarbonate, so the wood framing of the addition is visible.

This playful experimentation with materials, which the two have been finessing since they joined forces in 2000, also lends itself well to the educational realm. In a South Los Angeles preschool, they highlighted the structural steel in overhangs covered with clear corrugated fiberglass, and gave each classroom a back wall of sliding glass doors that open onto private outdoor spaces. And where unexpected material falls short of the desired effect, color comes into play. "We use paint and flooring in order to be exuberant—to make the mundane into something bright and happy," says Buckingham, who leads the school projects.

Next up: a ground-up beach house in Santa Monica, which will be a very stylish collage indeed. "We're doing a 'greatest hits' of the International Style, borrowing elements from everyone from Le Corbusier to J.J.P. Oud," says Techentin. "It's going to be a lot of fun."

BRIDGER NIELSEN

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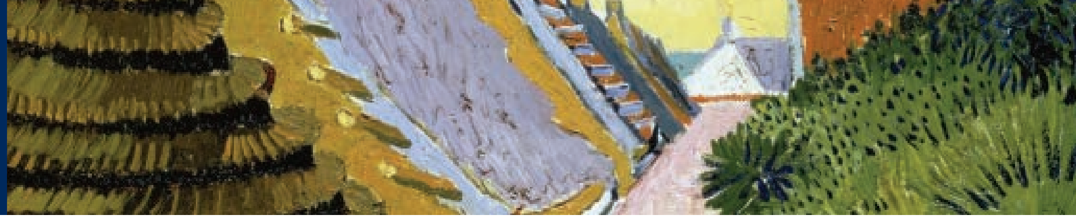
The newly renovated library at California State University Fresno by AC Martin Partners has an unusual mural on its facade: it's a 43-foot-tall video of a Native American basket weaver. Designed by Los Angeles–based architect Susan Narduli, the installation was nearly a year in the making. Narduli filmed 860 hours of footage of a local Mono tribeswoman while she wove a single traditional basket. Slowed down in order to accentuate the weaver's movements, the video runs in a 4,500-hour loop and dominates the library's exterior. Displayed on an innovative stainless steel–mesh LCD screen, the mural is a reference to the Central Valley's history. "Every day we move through cultures in juxtaposition," explains Narduli. "That's what happens here inside the library: Computers whirl at lightning speed while the basket grows slowly, minute by minute. A student pushes a button and sends an email halfway around the world, as the weaver discards a broken stalk and bends to choose another." *–Danielle Davis*

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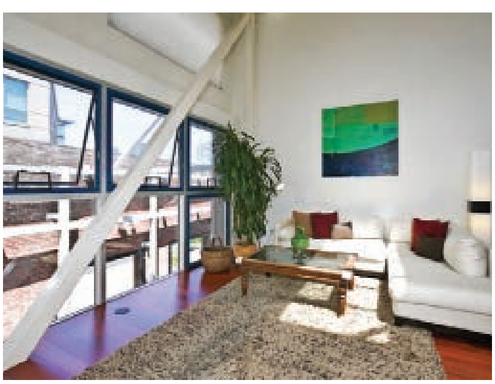
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GALLERY



The Eislunds modernized the top floor of their 100-year-old home in order create a sunny bedroom for their son, Seth. A steel bridge leads to a big closet.

BRUCE DAMONTE

BRIDGING THE GAP

The houses on the following pages prove that a family-friendly design can also be architecturally stunning. Whether ultra-modern or classically inspired, these homes manage to stand out from the crowd while still meeting the demands of everyday life. →



noe valley

EDWARDIAN REVIVAL

A few deft moves from a young architectural duo turned a cramped Edwardian in the city into an orderly and spacious family home.

BY DEBORAH BISHOP
PHOTOGRAPHY BY BRUCE DAMONTE



Due to historic preservation codes, this house renovated by Yama Mar Design looks no different than its neighbors from the front (right), but the rear facade (below) reveals how all of the rooms, including the living/dining area, have been opened up to the sweeping views of the city.







Karen Mar and David Yama (pictured below) softened the sleek new kitchen with red elm casework and a solid plank from a Sonoma gum tree for the bar counter. A transom window pulls in light from the "chill room" (formerly the dining room).



From the street, Eric and Linda Eislund's home appears to be just another charming Edwardian-era house, one of many Noe Valley residences built by architect-carpenter John Anderson at the turn of the century. In compliance with historic preservation codes, from the front this newly renovated house is barely distinguishable from its neighbors, save for an understated oak front door.

To appreciate the aesthetic time warp embodied by the 105-year-old house, one needs to go around the back. Sandwiched between two clapboard A-frames whose rear dormer windows resemble hooded eyes, the transparent back wall of the Eislunds' house glows, as if liberated from the burden of towing the historic line.

In 1990, when entertainment producer Eric Eislund returned to the Bay Area after working in Amsterdam, the house met his desire for a solid place to live, in a nice neighborhood, at a reasonable price. The small, closed-in rooms and truncated views were of secondary concern, and the illegal downstairs unit served as an office. Four years later, Eric

met his wife, Linda, a clinical psychologist, and the family grew to include sons Seth and Drew (who are now ten and seven, respectively), and two leggy English setters named Jake and Sadie. Craving a radical makeover that would harness more usable space while capturing the impressive vistas out back, the Eislunds selected architects David Yama and Karen Mar of Yama Mar Design, who worked together at Pfau Architecture before establishing their own office four years ago.

Conferring with the Eislunds amid a pastiche of arched doorways, wooden beams,

The Eislunds' art collection, including Tom Seghi's *Fruit* in the living room (below) and Mark Thompson's abstract painting in the dining area (right), is best appreciated on foggy days when the views disappear.







ceiling rosettes, spindle staircase railings and chandeliers, the architects initially suggested subtle alterations that might act as a bridge to the house's Edwardian heritage. "But not for long," says Yama, laughing. "They made it clear they wanted something extremely clean and modern, and they were willing—no, eager—to 'obliterate' the house to get it."

Not only did the Eislunds crave a less cluttered approach to living, with more built-in storage and fewer decorative distractions, they sought a more neutral backdrop for their extensive and eclectic art collection, ranging from contemporary paintings and sculptures to Chinese artifacts such as Song Dynasty tea bowls and a series of Tang horses.

The architects transformed the cramped two-bedroom, 2-1/2 bath house into a four-bedroom, 3-1/2 bath home by adding a mere 313 square feet (the house is now just shy of 3,000 square feet). On the garden level, a guest bedroom-cum-office for Eric overlooks the family room. Upstairs, they freed up the back of the main floor for a living/dining area by moving the kitchen to the other side of the hallway. On the third level, Seth and Drew used to share a large room at the back of the

LEFT: The "chill room" at the front of the house has a computer nook that can be closed away. BELOW: Eric's office is a few steps above the family room; from his desk, Dad can keep an eye on his adventurous sons.





house, while the master bedroom overlooked the street. Parents and kids shared the one bath on the floor. Yama and Mar swapped the rooms, giving the master bedroom the sweeping rear view and a new ipe deck, and cut both rooms down in size to accommodate their own bathrooms. They also created a separate bedroom for Seth in the existing attic.

While the interior is spare and airy, the architects retained the feeling of intimacy afforded by more traditional floor plans, using cutouts and niches in the walls both to vary the pacing and to provide places for selected pieces of art. Says Yama, "The goal was not to superimpose a loft on the interior, but to balance warmth with openness—and to be able see right through the house, from the front to the city beyond."

The boys' bathroom (right) is shared by Drew and Seth, whose room is one flight up in a new attic perch (above), where Linda's childhood breakfast table and chairs serve as an inspirational place for crafts.







ABOVE: The master bath is a study in simplicity with a palette that allows the ever-changing view to be the focal point. LEFT: More quarter-sawn red elm was used to create a built-in headboard and nightstands.

The views are experientially different on every floor. From the family room, a garden revamped by Surfacedesign beckons. On the main floor, the city fills the picture windows. Off the master bedroom, the panorama is of the sky. And Seth's bedroom aerie, tucked into the attic, offers a bird's-eye view. Depending upon atmospheric conditions, the vistas create an ever-shifting experience, from glowing fog to crystalline cityscape—what Linda calls "an extra, living piece of art."

Throughout the house, monochromatic coolness is warmed by handmade touches. In the kitchen, for example, the countertops are dotted by carved wood sculptures and everyday appliances are tucked behind custom quarter-sawn red elm casework and back-painted Bendheim glass cabinets. And in every room, antique pieces populate the modern stage: Kitchen stools were rendered from vintage doctor chairs, quirky flea market treasures dot the boys' bath and bedrooms, and Linda's girlhood kitchen table and chairs, which followed her to graduate school, now outfit a corner of Seth's bedroom.

Perhaps the most graphic historic mash-up is the wine closet at the bottom of the stairs. During construction, Yama





ABOVE: Surfacedesign created Cor-Ten and concrete walls that form a path to the garden. RIGHT: "The stone wall keeps the wine cool naturally and looks very organic, like a cave," says Yama of the wine closet.

and Mar grew to love the colors and striations of the exposed foundation wall, and sought a way to integrate it, "but not in a precious way—with a purpose," says Mar. They decided to incorporate it into a wine cellar, walling it off with a set of hinged glass doors.

The backyard also retains relics of the site's past. Cor-Ten planter boxes and concrete walls were added to existing stone retaining walls to create a series of switchbacks that guide the journey into the garden, where there is a decomposed granite terrace for entertaining and a lower lawn for play. Viewed from the decks above, the rise and fall of the garden walls offer an abstract interpretation of the hilly city itself.

Interestingly, even while adding more space, the renovation has had the happy result of bringing the family closer. "The boys used to hang out in their bedroom, because there was nowhere else to put their toys and games," says Linda. Now, the family tends to congregate on the main floor, with the kids working on a project in the new "chill room," while Eric and Linda are in the kitchen or living room. "We love the new feeling of togetherness." ■

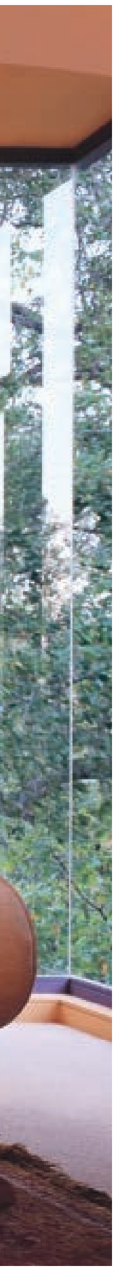
ART OF THE HOME



A collage of classical art, architecture and landscape design finds a happy home at a hilltop estate in the East Bay.

BY ERIN FEHER PHOTOGRAPHY BY JOE FLETCHER





The personal gallery of David Weingarten, Lucia Howard and Margaret Majua is filled with architectural miniatures. OPPOSITE: Floor-to-ceiling windows were placed in the corners of the master bedroom to allow more wall space for a 17th-century painting of the Colosseum.



I love these images because they are grand and imaginary," says architect David Weingarten of two 18th-century *capriccios* that dominate one wall of the gallery he added to his 1929 East Bay house. The paintings group together many of the world's architectural icons into singular—and geographically implausible—landscapes. For Weingarten, who shares the home with his creative partners, architect Lucia Howard and horticulturalist Margaret Majua, these *capriccios* could very well be a metaphor for their shared design philosophy. With a reverence for classical and neoclassical styles displayed throughout their home in more than 3,000 architectural models, miniatures and artifacts, they create innovative buildings grounded in the relatively brief architectural history of Northern California, where creativity often trumps constraint.

"Sometimes when you are without that long and rich history, it means you get to range a little bit wider," says Weingarten. Together, the three designers have spent the last 15 years transforming the modest Monterey-style period piece—complete with Spanish tile roof, original hand-forged iron hardware and a handful of dark rooms lined with brick and wood—into Rancho Diablo, a 6,000-square-foot homage to timeless architecture, art and design.

The hilltop house is accessed via a winding road and is unmistakably Californian—even the automatic gate that swings open to welcome visitors to the 20-acre property is reminiscent of an old corral gate. The new driveway leads to what was originally the back of the 80-year-old house, where a stone-floored breezeway offers a glimpse of the dramatic views on the other side. Directly to the left of the entrance, there is another clue at what exists inside: a half-size model of Augustin-Alexander Dumont's *Génie de la Liberté*, or the "Spirit of Freedom," which stands in the center of the Place de la Bastille in Paris. "We call him our greeter,"

The site plan for the home, which the owners named Rancho Diablo, is imprinted in the concrete fireplace, above the hearth. Gothic cutouts are just one reference to the house's eclectic influences, which range from Cliff May to Gian Lorenzo Bernini.











CLOCKWISE FROM TOP: The statue *Génie de la Liberté* greets visitors at the front door; the kitchen is open to the gardens; a gargoyle peers down over the living room; a custom dining table is paired with an architectural artifact.

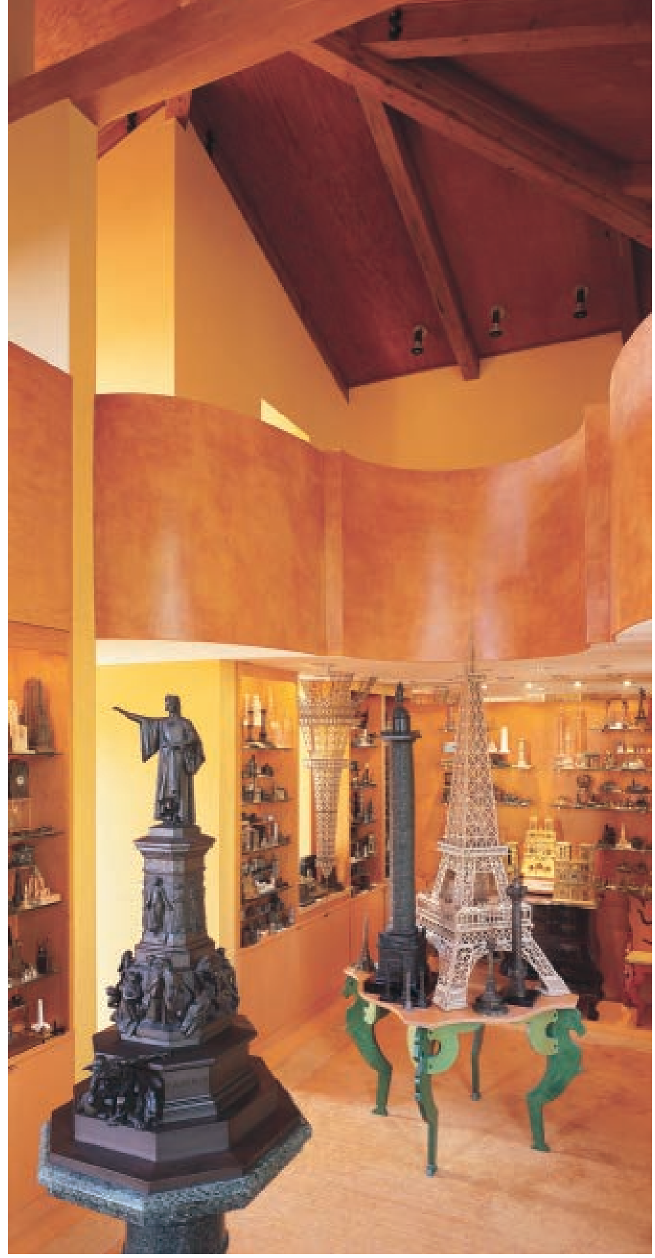
says Howard. "He was cast in 1835 at the same foundry and by the same artist as the original." Just past the statue, the geometrical brick wall of the original house ends and the smooth, desert-hued stucco of the addition begins. The continuation of the Spanish tile roof is nearly seamless, except to the trained eye—the new tiles have a smooth texture, while the originals bear vertical lines from being formed on the thighs of the tile makers and shaped with their fingers.

But inside, the transition from old to new is dramatic. A dim, low-ceilinged sitting room with Mexican tile floors and brick-and-timber walls opens to a mezzanine of concrete, steel and stone. A new double-height living room is flooded with light from all angles: operable clerestory windows crown the 20-foot ceilings and oversize glass doors swing open to lay flat against the outside of the house. Perhaps the most



A crystal-embellished model of the Eiffel Tower was found at auction and turns classic architecture on its head; The office also contains some 3,000 other architectural models and miniatures, edited down from 5,000 in the original collection.

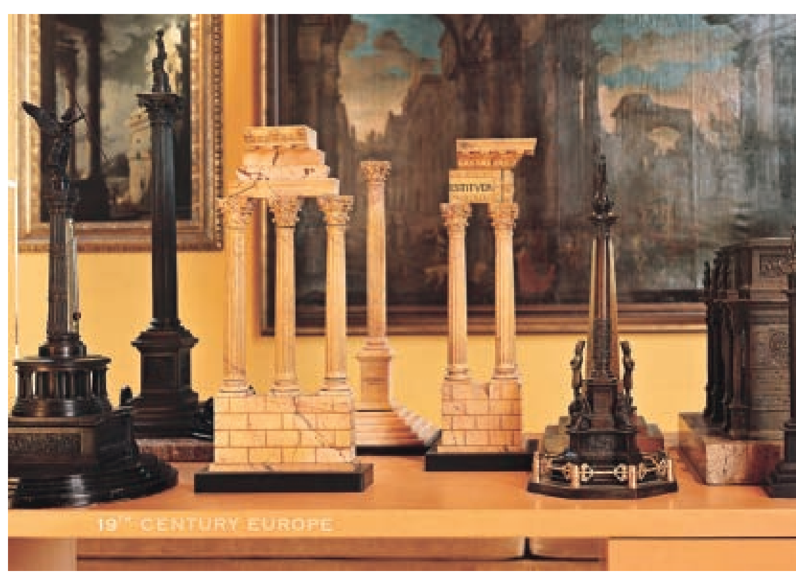




eye-catching element is a series of Gothic-inspired wooden cutouts that adorn the mezzanine's balcony and stretch between the chunky ceiling beams. These ornamental details, combined with the vaulted ceilings, lend the room a cathedral-like feel, aided by a stone gargoyle that used to watch over the Houses of Parliament in London and now oversees the living room. Behind the fireplace is a pair of century-old family portraits that Weingarten's uncle—the famed architect Charles Moore—refers to as "the ancestors," as well as a colorful collection of Day of the Dead figurines. "We like to think of it as California Gothic," says Howard, smiling at the undeniable whimsy of it all.

ABOVE: The architects patented their design for the Ace Staircase, which is cut from an industrial steel pipe. RIGHT: The curving balcony of the architects' office looks over the carefully categorized gallery of models (below).

Seasoned auction followers, Howard, Weingarten and Majua have complemented their own designs with a unique art collection. Next to their custom dining room table, which features the same Gothic cutouts, stands a seven-foot-tall architectural detail salvaged from a Gothic Revival church in England. While the piece, intricately carved from golden oak, matches the yellows, golds and deep purples of the interior palette, Howard says that their color choices were informed by an entirely different genre in their collection. "We were inspired by early 20th-century California Impressionist landscapes," she says, pointing to a work by Charles Rollo Peters. "It's like living in a painting." That sense might also have something to do with the views, which include a sculptural garden of



succulents and cacti, a three-tiered water feature that gushes into an infinity-edge pool and Mt. Diablo in full profile.

Just beyond the dining room is the master bedroom, its walls and upholstered furnishings bright in a buttery yellow. Custom lounge chairs are a larger (and far more comfortable) version of a set by Sir Edwin Lutyens, a 20th-century British architect; they flank a console made of an architectural detail from a Louis Sullivan–designed building. Floor-to-ceiling windows are set in the corners of the room, leaving more wall space for art. A painting of the Colosseum by Viviano Codazzi dominates the focal wall, while a 17th-century baroque armoire and a domed ceiling add drama. "We don't like places that are too austere," says Howard. "It's as if they aren't taking advantage of what architecture has to offer." The master bath features a wall of faceted subway tiles, a reference to the brick of the original home. An infinity tub is backed with a bucolic view of the forested hillside.

In the hallway, a modern spiral staircase winds up to Weingarten and Howard's home offices, and upon closer look, the architects' ingenuity makes itself known. "We dropped a three-foot-diameter pipe into the ground and sliced out a spiral to make the staircase," says Howard. The steel of the stair rail contrasts with the delicate Murano glass chandelier that hangs directly above. The offices are where the bulk of the architectural models live, with larger pieces out on display and hundreds more precisely labeled and organized inside drawers and cabinets built stealthily into the walls. "For my practice, I have a lot of different images at my

BELOW: Five stone statues that used to grace the rooftop of the former San Francisco Public Library are part of a vignette, along with pairs of young birch trees, designed to recreate the frontispiece of the 1755 book *Essai sur l'Architecture*.







fingertips, from all periods and styles," says Weingarten, who authored a book with Majua on their collection of miniature monuments. Having exhibited the collection at museums around the country, they knew that they wanted their own gallery space to be a part of the display, not just a neutral background for it. "Museums are so nondescript, and we wanted to create a more architectural space," says Howard. Instead of gallery-white, the room is a mix of yellows and golds. The vaulted fir ceiling has a rich patina, and the mezzanine that holds their desks is delineated with a baroquely curving orange rail.

A pool with a dramatic fountain completes the addition to the original 1929 house. Beyond the pool's infinity edge is a view of Mt. Diablo and the surrounding hillside, while rising to the left is the sculptural cactus-and-succulent garden designed by Majua.

Off of the office is a small balcony, one of the many exterior spaces that have been just as thoughtfully designed as the interiors. It looks out toward Mt. Diablo, over the pool. To the right, a patio set with a cafe table and chairs is surrounded by plantings of succulents and cacti. Descending along a gravel path, the spiky green shapes of the garden seem to shrink the further down the hill they go. "I designed the garden as a vortex," says Majua, who planted the largest, most mature plants towards the top of the path and scaled them down from there. Shards of purple recycled glass shimmer beneath exotic species such as purple prickly pear and torch aloe blooming with brilliant red flowers.

But it isn't all spiky plants and broken glass. Howard wanted a patch of grass where she could walk barefoot or play croquet. So a little farther down the path sits a grassy plateau. Bordered with torch aloe on one side, the circle is completed with five regal stone statues, representing the five humanities. They were rescued from the former San Francisco Public Library during its transformation into the Asian Art Museum. Behind them, young birch trees stand in pairs, ready to be tied together at the tops so they can grow into arches framing each statue. "We want to create a living version of the frontispiece of the book *Essai sur l'Architecture*," says Howard, referring to Marc-Antoine Laugier's 1755 treatise advocating a return to rationalism and simplicity in building. The vignette, joined by towering palm trees and a fecund fruit orchard, is emblematic of the home: a work of living art unbound by time or style.



GRAND ENTRANCE

The variegated hues on the nine-by-seven-foot **Turkish striped rug** ($9,000) are the result of blending yarn salvaged from antique carpets with newly dyed threads, at Tony Kitz Oriental Carpets; the **Jan mosaic console** from Harris Rubin has a black glass–tile top, available at Enid Ford Atelier ($7,600, through the trade); the elm **Windsor chair** ($1,495) from Daniel Stein Antiques is circa 1850s; the 1950s **Neoclassic column table lamp** ($750) from Conor Fennessy Antiques & Design has a plaster base; Tim Harvey's **photograph** ($5,500) of the ocean horizon is available at PKirkeby Fine Art & Framing; from Gump's, the handblown glass **vase** ($700) by Jesse Reese has a teardrop-shaped center and Moser's **Gema vase** ($2,215) is hand-cut crystal in aquamarine.

$27,260

LUXURY AT ALL COSTS

For two rooms, we compared handcrafted furniture to mass-produced and original artwork to replicas—and discovered that the difference is in the details.

PRODUCED BY MIKHAEL ROMAIN
STYLING BY COREY D. EVANS
PHOTOGRAPHY BY GARRY McLEOD



FIRST IMPRESSION

The five-by-eight-foot cotton **Havers stripe rug** ($90) and the glass-topped **Parsons console table** ($450) are both from Crate & Barrel; the vintage **Windsor chair** ($30) was a lucky find from the Alameda Point Antiques and Collectibles Faire; the **Nikki table lamp** ($150) by Lights Up! has a resin base, available at Design Public; ***Silver Lake Rowing*** ($1,800) is by photographer David D. Livingston; Kosta Boda's **Fidji bottles**, large ($275) and small ($185), are available at Macy's.

$2,980



STUDIED EFFECT

The nine-by-twelve-foot wool **Oushak rug** ($10,901) from Floordesign is hand-knotted in Turkey; the 1970s cream-lacquered **writing table** ($7,500) is from Conor Fennessy Antiques & Design; the original 1964 Fabricius and Kastholm **Tulip chair** ($5,200) is upholstered in saddle leather, available at Battersea; the **oversize tripod lamp** ($3,900) from Sarlo combines a 1940s French telescope base with a new gold Mylar shade; **allegorical painting** ($16,500) is an unsigned 17th-century Italian oil painting in a vintage gilt frame, available at James Snidle Fine Art; Cheengoo's **Invisible dog bed** ($560) is made of bent acrylic and lined with a faux-fur **Tiger Dreams throw** ($65), available at Cheeko B.

$44,626

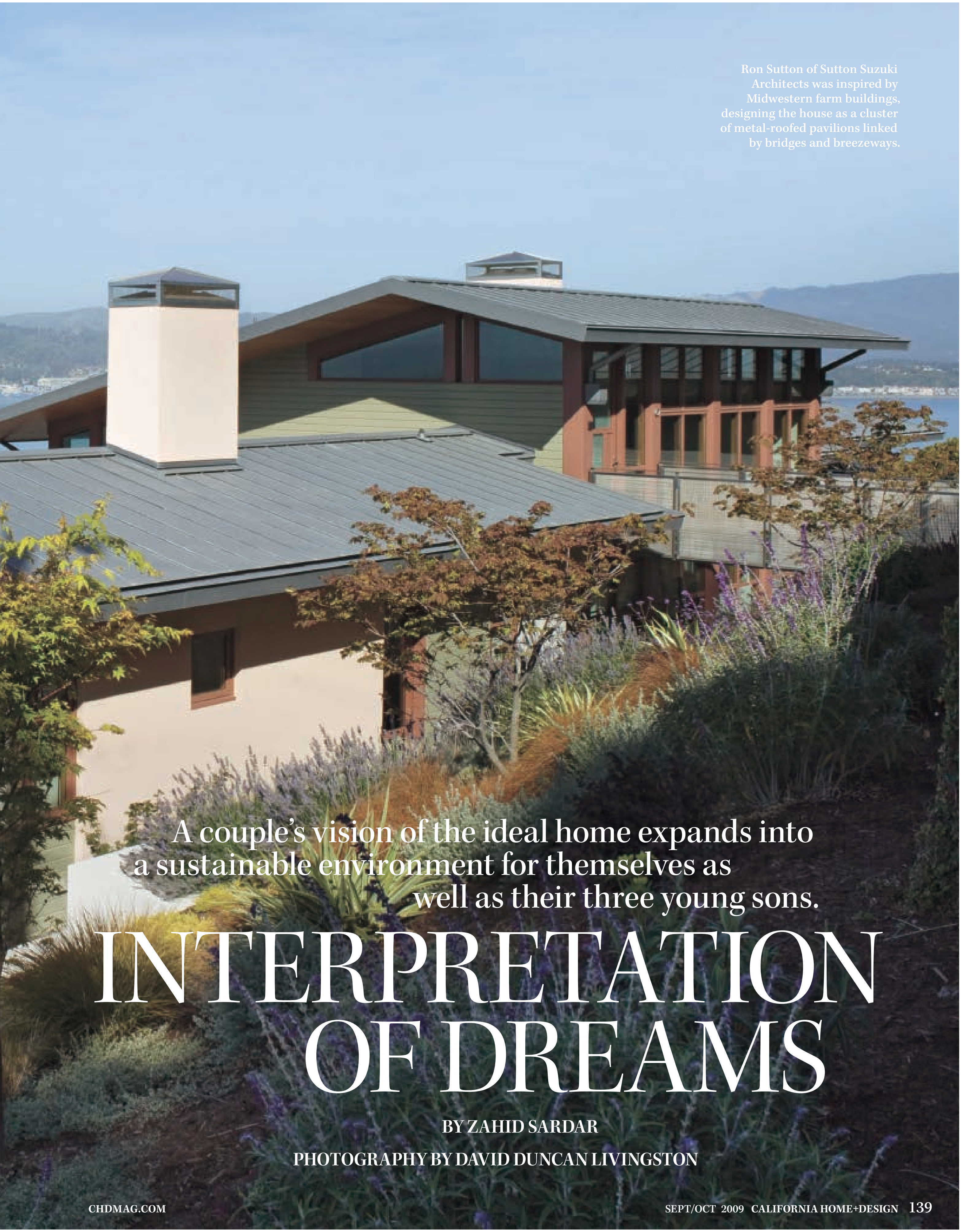


MASTER COPY

The eight-by-ten-foot **Sun-Softened rug** ($3,950) is hand-knotted wool, available at Williams-Sonoma Home; Brocade Home's **square silhouette table** ($599) is white-painted oak; the **Jerrik swivel chair** ($319) is from Ikea; West Elm's **open wood floor lamp** ($299) has a maple veneer base with a **gold paper shade** ($30) from Lamps Plus; the **"Italian Renaissance" painting** ($2,000) is a 20th-century copy of a Titian, available at James Snidle Fine Art; the custom **acrylic dog bed** ($158) is by Corey D. Evans; the corduroy **pet throw** ($130) is available at George.

$7,485





Ron Sutton of Sutton Suzuki Architects was inspired by Midwestern farm buildings, designing the house as a cluster of metal-roofed pavilions linked by bridges and breezeways.

A couple's vision of the ideal home expands into a sustainable environment for themselves as well as their three young sons.

INTERPRETATION OF DREAMS

BY ZAHID SARDAR

PHOTOGRAPHY BY DAVID DUNCAN LIVINGSTON



Martens' main priority was to create a comfortable and stylish environment that would also be durable enough for their young sons. In the kitchen, this meant a classic Saarinen table and chairs covered in cobalt ultrasuede.



Inside a three-story wood, stone and glass house on Belvedere Island, a series of bridges and pavilions allows you to pause in the handcrafted spaces and contemplate the views in every direction. At the edge of the steep lot, a swimming pool seems to hover in the back garden and cascade into the Bay. The house, designed by Mill Valley architect Ron Sutton of Sutton Suzuki Architects, is simultaneously intimate and exposed, with an open-air quality enabled by its solid steel structure.

"Our dream was to build a house like a spa—a contemporary home with a pool," says financial consultant Scott Nirenberski, who with his wife, interior designer Andra Martens, moved into the boxy midcentury home that stood on the site in 1997. Though it didn't have a pool, the two-story Eichleresque house did have stunning views of Sausalito and San Francisco, and for five years the couple lived there happily. During that time, their first two boys were born. As Nirenberski approached 40 and Martens was pregnant with their third son, they decided to consolidate the house next door, which they acquired in 1999, and build the home they had always wanted.

"After you have children, the dream changes," Martens says. "In addition to our serene spa getaway, we also wanted a family home." Outdoor play spaces for Carson, Austin and Logan (now 10, 8 and 4, respectively) topped their list of priorities for the combined half-acre lot. After three rounds with Belvedere's design review board, their initial plans for an aggressively modern, somewhat monolithic structure were abandoned in favor of this intriguing, meandering 6,000-square-foot split-level home.

"The city's size restrictions impacted our original design, but that led to more decks and indoor/outdoor spaces," Martens said. Sutton's strategy was to break the house into three pavilion forms with standing-seam metal roofs.





Architect Ron Sutton (above) with his client, interior designer Andra Martens, chose a central wall of Montana ledge stone that not only provides thermal mass but adds dramatic texture to every room, including the kitchen where it abuts the wood rafters.



"Building this house was essential to my understanding of green design."



The two main pavilions, which contain the living spaces and bedrooms, are linked together by a three-story stone wall that runs along the north-south axis. In the northeast corner of the lot, the third pavilion contains the garage and, directly below it, Martens' design studio.

The journey through the house starts at Nirenberski's mezzanine office that overlooks the open-plan living/dining room, which is flanked by a media room at one end and an expansive kitchen at the other. Downstairs, the children's bedrooms and playroom are linked by a wide, stone hallway that can withstand



The living room presents a well-edited selection of Martens' favorite designs. Modern classics, including the orange Jens Risom chair from Ralph Pucci, mingle with handcrafted pillows and found objects like a wasp's nest. The painting over the buffet is *Chasing* by Sanjay Vora.

roughhousing and the occasional game of catch. The master suite at the north end of the hallway has an open-plan dressing room and bath, with a bathtub encircled by glass walls that face the Bay. At the opposite end, guest quarters are separated from the family rooms by an outdoor courtyard big enough for the boys' trampoline.

To separate her workspace from the rest of the house, Martens, who is originally from Anchorage, designed what she calls an "Alaska Zen" garden. "It has ferns and birch trees that remind me of the landscape there," says the designer, who helped select many of the plantings. Succulents and other drought-resistant plants grow along the driveway, a vegetable garden is built into the southern hillside and artificial turf surrounds their coveted pool.

"Building this house was essential to my understanding of green design," says Martens, who recently established her firm, Andra Martens Sustainable Design. "I was mildly interested in it before, but did not know much about it until we started on this project." Originally meant for commercial and civic buildings, LEED guidelines were being reconfigured for homes just about the time Nirenberski and Martens broke ground in 2004. Deciding that their house should incorporate these green principles, they



ABOVE: Both of the home's main entrances—one is accessed from a steel bridge and the other is located a few steps down from the driveway—look down on a sunken courtyard intended as a water feature but currently serving as a giant sandbox for the energetic boys.

specified low- and no-VOC paints and chose FSC-certified mahogany and other hardwoods for beams, windows and floors. Martens also asked for deeper sun-shading eaves to mitigate unwanted heat in areas where the sun would have flooded in through large picture windows.

Sutton obliged and also added other eco-conscious touches for his clients. The five-inch-thick Montana ledge stone that covers the central wall is not decorative cladding: It acts as thermal mass to retain the day's warmth on cool nights and remains cool during warm days. Transom windows are strategically placed for cross-ventilation and on most sunny days, when the Bay's fog never reaches the island, no other cooling system is required. Nirenberski, familiar with extreme cold and heat from growing up in Toronto, Canada, insisted on installing an air-conditioning system, but found a green solution that distributes excess heat into the swimming pool and uses cool water from the pool to chill air in the house.

Green design principles influenced Martens' choice of furnishings as well. She picked out a fallen cypress tree reclaimed from Golden Gate Park and had it milled for shelves and a bed; old vinyl records decorate Carson's bedroom because he loves music; found botanicals and abandoned birds' nests are welcome accessories in every room.

Even the home's color palette is directly inspired by nature. "I went with the children to the Marin Headlands, and we gathered stones, grass, leaves, mud and flowers and matched those colors," Martens says. Orange accents that represent California poppies dot the interior,



Carson's room reflects his love of music and his appreciation for all things vintage. The boys' rooms (Austin and Logan share the bedroom next door) are all adjacent to a playroom that opens to the backyard.


CALIFORNIA

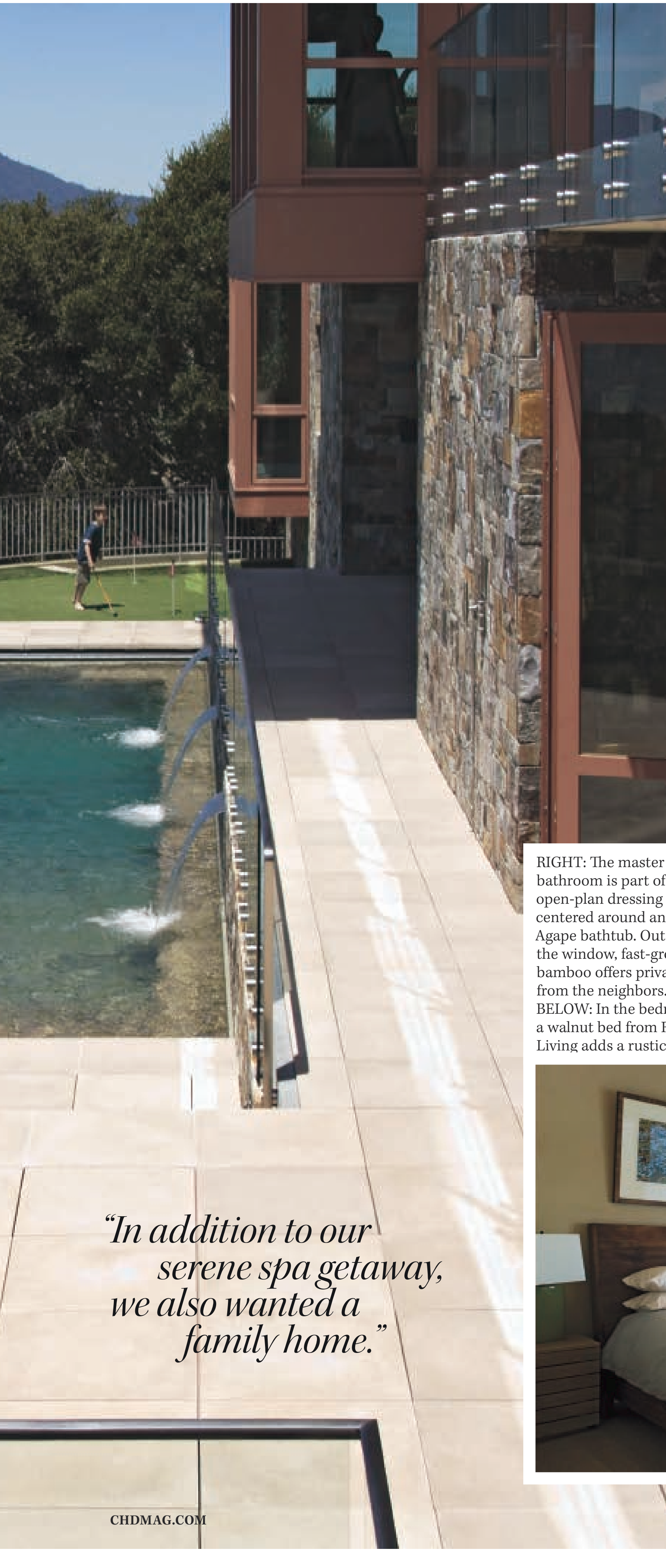


The backyard was designed as a family wonderland where Andra and Scott can enjoy the view of Mt. Tamalpais, while Austin and Logan swim and Carson practices his putting technique.

and the neutral hues of rocks or colors of the sky are repeated in artwork and in upholstery fabric. A set of Eero Saarinen chairs are covered in a bold blue ultrasuede.

Though it took seven years to refine their design, Martens points out the silver lining—that the children were all old enough to watch and learn how a building is put together. "They got to see both the old houses being torn down, how concrete is poured for new foundation and how stones are laid for paths," Martens said.

Exposed wood ceiling beams, plaster walls and wood or limestone floors all conceal the building's reinforced concrete armature, but there are many reminders—the equivalent of historic photographs in an album—of how the house was built. "We deliberately left many of the steel beams exposed so the children continue to recognize how our house is held up," says Martens, who hoped for a house that would mature with her sons. In a few years, when the sandbox, the swing set and the trampoline disappear, the home's versatile framework will still sport perennial family diversions: the outdoor fireplace, the putting green and the poolside spa. ■



"In addition to our serene spa getaway, we also wanted a family home."





RIGHT: The master bathroom is part of an open-plan dressing area, centered around an ovoid Agape bathtub. Outside the window, fast-growing bamboo offers privacy from the neighbors. BELOW: In the bedroom, a walnut bed from Ruby Living adds a rustic note.

2010

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RESOURCE GUIDE

HERE YOU'LL FIND SOURCE INFORMATION ON SOME OF THE ITEMS SHOWN IN THIS ISSUE; WHERE POSSIBLE, WE'VE LISTED LOCAL VENDORS. MANY OF THE FURNISHINGS SEEN IN THESE HOMES MAY BE UNAVAILABLE TO BUY IF THEY ARE ANTIQUES OR CUSTOM-MADE.

COVER

Architects: David Yama and Karen Mar, Yama Mar Design, 76 Oakwood St., SF, 415-550-3003, yamamardesign.com; Landscape architects: Surfacedesign, 131 Lower Terrace, SF, 415-621-5522, sdisf.com; General contractor: Peter Harris Construction, 4046 20th St., SF, 415-255-2344.

ABOVE THE FOLD

PAGE 62 Rug: Temahome, temahome.com; Lamp: Mio, 446 N. 12th St., Philadelphia, PA, 215-925-9359, mioculture.com; Chair: Capellini, Limn, 290 Townsend St., SF, 415-908-0180, limn.com; Table: Innermost, innermost.co.uk; Museum: Tadao Ando, tadao-ando.com.

DINING IN

Designers: Jerry Hettinger and JoAnn Boccolini, J. Hettinger Interiors, 200 Hartz Ave., Danville, 925-820-9336, jhettinger.com.

PAGE 77 (A LIGHT MEAL) Dining table base: Jeffco, Nouveau Interiors, J. Hettinger Interiors, 200 Hartz Ave., Danville, 925-820-9336, jeffcofurniture.com; Dining table: JH Studio, J. Hettinger Interiors; Dining chair fabric: Henredon, J. Hettinger Interiors, henredon.com; Mirror: John Richard, J. Hettinger Interiors, johnrichard.com; Chandelier: Candella Lighting, J. Hettinger Interiors, candella.com; Drapery: Randolph & Hein, J. Hettinger Interiors, randolphhein.com.

PAGE 78 (DINING UNDER THE STARS) Dining table: JH Studio, J. Hettinger Interiors, 200 Hartz Ave., Danville, 925-820-9336, jhettinger.com; Dining chairs: Swaim, J. Hettinger Interiors, swaim-inc.com; Table: JH Studio, J. Hettinger Interiors.

PAGE 80 (A SUBTLE SPARKLE) Dining table and chairs: Ferguson Copeland, J. Hettinger Interiors, 200 Hartz Ave., Danville, 925-820-9336, fergusoncopeland.com; Hutch: Lam Lee, J. Hettinger Interiors, lamleegroup.com; Drapery: Wesco Fabric, J. Hettinger Interiors, wescofabrics.com; Chandelier: JH Studio, J. Hettinger Interiors; Bowl: John Richard, J. Hettinger Interiors, johnrichard.com.

TEN TO WATCH

PAGE 84 (ARCHITECT OF DRAMA) Daniel Monti, Modal Design, 2049 Linnington Ave., L.A., 310-441-1933, modal-design.com.

PAGE 86 (ARCHITECTS OF WIDE OPEN SPACES) E.B. Min and Jeffrey Day, Min|Day, 2325 Third St., Ste. 425, SF, 415-255-9464, minday.com.

PAGE 88 (ARCHITECT OF COMMUNITY) Sandra Vivanco, A+D: Architecture + Design, 566 Folsom St., SF, 415-536-9323, a-plus-d.com.

PAGE 90 (ARCHITECTS OF GEOMETRY) Luke Ogrydziak and Zoë Prillinger, Ogrydziak/Prillinger Architects, 2148 Larkin St., SF, 415-474-6723, oparch.net.

PAGE 92 (ARCHITECT OF AUTHENTICITY) Lloyd Russell, 2425 India St., San Diego, 619-572-5741, lloyd-russell.com.

PAGE 94 (ARCHITECTS OF PROGRESS) Hans Baldauf, Kenneth Catton and Christian von Eckartsberg, BCV Architects, 1527 Stockton St., Fourth Fl., SF, 415-398-6538, bcvarch.com.

PAGE 96 (ARCHITECT OF INVENTION) Michael Logue, Logue Studio Design, 156 South Park, SF, 415-278-9900, loguestudiodesign.com.

PAGE 98 (ARCHITECTS OF DISCIPLINE) Zoee Astrakhan and Andrew Dunbar, Interstice Architects, 587 Shotwell St., SF, 415-285-3960, intersticearchitects.com.

PAGE 100 (ARCHITECT OF SERENITY) Irit Axelrod, Axelrod Architects, 461 Second St., Ste. T558, SF, 415-216-7922, axelrodarchitects.com.

PAGE 102 (ARCHITECTS OF COMPOSITION) Warren Techentin and Henry Buckingham, Techentin Buckingham Architecture, 201 S. Santa Fe Ave., Ste. 102, L.A., 213-437-0181, techbuckarch.com.

EDWARDIAN REVIVAL

Architects: David Yama and Karen Mar, Yama Mar Design, 76 Oakwood St., SF, 415-550-3003, yamamardesign.com; Landscape architects: Surfacedesign, 131 Lower Terrace, SF, 415-621-5522, sdisf.com; General contractor: Peter Harris Construction, 4046 20th St., SF, 415-255-2344.

PAGE 118 (LIVING ROOM) Rug: Floordesign, 25 Rhode Island St., SF, 415-626-1005, floordesigns.com; Chairs: "Diamond" by Bertoia, Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Table: "The Noguchi Table," Design Within Reach; Sofa: Dellarobbia, Mscape, 521 Sixth St., SF, 415-543-1771, dellarobbiausa.com; Windows: Supreme Glass, 1900 Campbell St., Oakland, 510-625-8995, supremeglass.net.

PAGE 119 (BACK EXTERIOR) Garden steel fabricator: James Patock, Arc Metalworks, 2747A 19th St., SF, 415-205-9392, arcmetalworks.com.

PAGE 120 (KITCHEN) Cabinets: Michael Dotter, Sun Woodworks, 1661 20th St., 510-444-4235; Countertops: Zodiaq stone, North

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Bay Stone Works, 849 Sweetser Ave., Novato, 415-898-0200, nbstoneworks.com; Bar fabrication: Evan Shively, 415-663-9126.

PAGE 121 (DINING ROOM) Table: "Cross Extension," Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Chairs: "Talia stackable" by Zanotta, Limn, 290 Townsend St., SF, 415-908-0180, zanotta.it; Sideboard: Bee Market, 2266 Union St., Ste. 3, SF, 415-292-2910; Rug: Floordesign, 25 Rhode Island St., SF, 415-626-1005, floordesigns.com; Chair: "Diamond" by Bertoia, Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com.

PAGE 121 (LIVING ROOM) Rug: Floordesign, 25 Rhode Island St., SF, 415-626-1005, floordesigns.com; Chairs: "Diamond" by Bertoia, Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Coffee table: "Noguchi," Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Sofa: Dellarobbia, Mscape, 521 Sixth St., SF, 415-543-1771, dellarobbiausa.com; Side tables: West Elm, 435 Corte Madera Town Ctr., Corte Madera, 415-927-0202, westelm .com; Windows: Supreme Glass, 1890 Campbell St., Oakland, 510-625-8995, supremeglass.net.

PAGE 122 (FAMILY ROOM) Swing: Abilitations, abilitations.com; Steel closet doors fabricator: David Ryan, Ryan and Sons, 731 E. 11th St., Oakland, 510-763-6173.

PAGE 123 (BEDROOM) Bed: Scandinavian Designs, 2101 Shattuck Ave., Berkeley, 510-848-8250, scandinaviandesigns.com; Side table: Ikea, 4400 Shellmound St., Emeryville, 510-420-4532, ikea.com; Bedding: Ikea.

PAGE 123 (BATHROOM) Tile: Floorcraft, 470 Bayshore Blvd., SF, 415-824-4056, floorcrafthome.com; Sink: B & B, The Bath + Beyond, 77 Connecticut St., SF, 415-552-5001, bathandbeyond.com.

PAGE 124 (MASTER BATH) Backsplash: limestone, ASN Natural Stone, 2415 17th St., SF, 415-626-2616, asnstone.com; Bathtub: Kohler, Heieck Supply, 1111 Connecticut St., SF, 415-282-8538, sfwarehouse.com; Sink: B & B, The Bath + Beyond, 77 Connecticut St., SF, 415-552-5001, bathandbeyond.com.

PAGE 124 (MASTER BEDROOM) Rug: "Cuks," Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Bed: Cassina, Limn, 290 Townsend St., SF, 415-908-0180, cassina.com; Side table: Michael Dotter, Sun Woodworks, 1850 Campbell St., Oakland, 510-444-4235.

PAGE 125 (WINE CLOSET) Fabrication: David Ryan, Ryan and Sons, 731 E. 11th St., Oakland, 510-763-6173.

ART OF THE HOME

Architects: David Weingarten and Lucia Howard, Ace Architects, 330 Second St., Oakland, 510-452-0775, aceland.com; Landscape design: Margaret Majua, Ace Architects.

PAGE 126 (BEDROOM) Sofas: custom, Ace Architects, 330 Second St., Oakland, 510-452-0775, aceland.com; Sofa fabric: Donghia, 101 Henry Adams St., Ste. 144, SF, 415-861-7717, donghia .com; Art: *Colosseum and Arch of Constantine*, Viviano Codazzi, homeowner's own; Table: custom, Ace Architects; Table fabrication: Graphic visions, 510-204-9451, graphicvisions.biz.

PAGE 127 (GALLERY) Paintings by Pietro Paltroniere, statue: *Model of Monument to Dante* by Cesare Zocchi and architectural replicas, all homeowner's own.

PAGE 128 (LIVING ROOM) Sofas: custom, Ace Architects, 330 Second St., Oakland, 510-452-0775, aceland.com; Rug: Oushak, auction; Floor: concrete, The Concretist, theconcretist.com.

PAGE 129 (EXTERIOR) Statue: *Genie de la Liberte*, Augustin-Alexandre Dumont, homeowner's own.

PAGE 129 (DINING ROOM) Table: custom, Ace Architects, 330 Second St., Oakland, 510-452-0775, aceland.com; Table fabrication: Graphic Visions, 510-204-9451, graphicvisions.biz; Chairs: Donghia, 101 Henry Adams St., Ste. 144, SF, 415-861-7717, donghia.com.

PAGE 129 (LIVING ROOM DETAIL) Sofas: custom, Ace Architects, 330 Second St., Oakland, 510-452-0775, aceland.com; Rug: Oushak, homeowner's own.

PAGE 129 (KITCHEN) Countertop and tile: Walker Zanger, 101 Henry Adams St., Ste. 412, SF, 415-487-2130, walkerzanger.com; Appliances: Viking, Standards of Excellence, 1720 Ringwood Ave., San Jose, 408-907-3800, standardsofexcellence.com; Cabinetry: City Cabinet Makers, 1351 Underwood Ave., SF, 415-822-6161, citycabinetmakers.com.

PAGE 131 (STAIRCASE) Staircase: Ace Staircase, Ace Architects, 330 Second St., Oakland, 510-452-0775, aceland.com.

PAGE 132 (EXTERIOR) Statues: cast concrete by Leo Lentelli, Bonhams & Butterfields, 220 San Bruno Ave., SF, 415-861-7500, bonhamns.com.

PAGE 133 (POOL) Patio furniture: Brown Jordan, 101 Henry Adams St., Ste. 300, SF, 415-861-8606, brownjordan.com.

LUXURY AT ALL COSTS

PAGE 134 (GRAND ENTRANCE) Rug: Tony Kitz Oriental Carpets, 300 Kansas St., SF, 415-346-2100, tonykitzrugs.com; Console: Enid Ford Atelier, 101 Henry Adams St., Ste. 130, SF, 415-255-1777, enidford.net; Vases: Gump's, 135 Post St., SF, 800-766-7628, gumps.com; Art: PKirkeby Fine Art & Framing, 128 Texas St., SF, 415-863-3060, pkirkeby.com; Lamp: Conor Fennessy Antiques & Design, 801 Columbus Ave., SF, 415-673-0277, conorfennessy.com; Chair: Daniel Stein Antiques, 458 Jackson St., SF, 415-956-5620, danielsteinantiques.com.

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PAGE 135 (FIRST IMPRESSIONS) Rug: Crate & Barrel, 55 Stockton St., SF, 415-982-5200, crateandbarrel.com; Vases: Macy's, 170 O'Farrell St., SF, 415-397-3333, macys.com; Art: David D. Livingston, daviddlivingston.com; Chair: Alameda Point Antiques and Collectibles Faire, antiquesbybay.com; Lamp: Lights Up!, Design Public, designpublic.com.

PAGE 136 (STUDIED EFFECT) Rug: Floordesign, 25 Rhode Island St., SF, 415-626-1005, floordesigns.com; Desk: Conor Fennessy Antiques & Design, 801 Columbus Ave., SF, 415-673-0277, conorfennessy.com; Chair: Battersea, 297 Kansas St., SF, 415-553-8500, batterseasf.com; Art: James Snidle Fine Arts, 1190 Bryant St., SF, 415-552-0500, jamessnidlefinearts.com; Lamp: Sarlo, 295 Kansas St., SF, 415-863-1001, gabriellasarlo.com; Bed: Cheengoo, 1101 Clay St., SF, 415-337-8481, cheengoo.com; Throw: Cheeko B, 611 Post St., SF, 415-440-1221, cheekob.com.

PAGE 137 (MASTER COPY) Rug: Williams-Sonoma Home, 340 Post St., SF, 415-362-9450, wshome.com; Desk: Brocade Home, brocadehome.com; Chair: Ikea, 4400 Shellmound St., Emeryville, 510-420-4532, ikea.com; Art: James Snidle Fine Arts, 1190 Bryant St., SF, 415-552-0500, jamessnidlefinearts.com; Lamp: West Elm, 435 Corte Madera Town Ctr., Corte Madera, 415-927-0202, westelm.com; Lamp shade: Lamps Plus, 800-782-1967, lampsplus.com; Dog bed: custom, Corey D. Evans, coreydevans.com; Throw: George, 2411 California St., SF, 415-441-0564, georgesf.com.

INTERPRETATION OF DREAMS

Architect: Ron Sutton, Sutton Suzuki Architects, 39 Forrest St., Ste. 101, Mill Valley, 415-383-3139, suttonsuzukiarchitects.com; Designer: Andra Martens, Andra Martens Sustainable Design, 415-435-5370, andramartens.com; Builder: JL Builders, 70 Stony Point Rd., Ste. D, Santa Rosa, 707-527-5788, jlcbuild.com; Landscape designer: Perry Roland, Roland Associates Landscape, P.O. Box 384, Larkspur, 415-927-7643.

PAGES 138-139 (EXTERIOR) Furniture: "Garbo collection," Marin Outdoor Living, 2100 Redwood Hwy., Greenbrae, 415-924-8811, marinoutdoorliving.com.

PAGE 140 (KITCHEN) Table: "Saarinen round dining table," Design Within Reach, 420 Miller Ave., Mill Valley, 415-384-0480, dwr.com; Chairs: "Saarinen executive armchair," Design Within Reach; Cabinetry: Don Petit, WNT Design, 651-A Portal St., Cotati, 707-665-9060, wntdesign.com.

PAGE 141 (KITCHEN DETAIL) Pendant lights: "Moser" from Louis Poulsen, Berkeley Lighting Company, 1623 San Pablo Ave., Berkeley, 510-524-1782, berkeleylighting.net; Sink: Franke, Atherton Appliance & Kitchens, 695 Veterans Blvd., Redwood City, 650-369-1794, athertonappliance.com; Refrigerator: SubZero, Atherton

Appliances; Cabinetry: Don Petit, WNT Design, 651-A Portal St., Cotati, 707-665-9060, wntdesign.com.

PAGES142-143 (LIVING ROOM) Sofa: Ralph Hays Contemporary Design, 101 Henry Adams St., Ste. 330, SF, 415-431-6682; Sofa fabric: "Great Plains," Holly Hunt, Kneedler-Fauchère, 101 Henry Adams St., Ste. 101, SF, 415-487-6180, hollyhunt.com; Coffee table: "Parsons," Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard .com; Side chair: "A," Jens Risom, Ralph Pucci, 8687 Melrose Ave., Ste. B203, West Hollywood, 310-360-9707, ralphpucci.net; Rug: custom, Designs by Ferdod, 317 First Ave. S., Seattle, WA, 206-749-9511, designsbyferdod.com; Dining table and chairs: Maxalto, Limn, 290 Townsend St., SF, 415-908-0180, limn.com; Pendant light: "PH Artichoke" from Louis Poulsen, Berkeley Lighting Company, 1623 San Pablo Ave., Berkeley, 510-524-1782, berkeleylighting.net; Art: *Chasing*, Sanjay Vora, Gallery Bergelli, 483 Magnolia Ave., Larkspur, 415-945-0185, bergellilimited.com; Red painting: *Broadbill in Reds and Purples*, Greg Ragland, Gallery Bergelli.

PAGE 143 (LIVING ROOM DETAIL) Dining chair: Maxalto, Limn, 290 Townsend St., SF, 415-908-0180, limn.com; Sofa: Ralph Hays Contemporary Design, 101 Henry Adams St., Ste. 330, SF, 415-431-6682; Sofa fabric: "Great Plains," Holly Hunt, Kneedler-Fauchère, 101 Henry Adams St., Ste. 101, SF, 415-487-6180, hollyhunt.com; Side chair: "A," Jens Risom, Ralph Pucci, 8687 Melrose Ave., Ste. B203, West Hollywood, 310-360-9707, ralphpucci.net; Rug: custom, Designs by Ferdod, 317 First Ave. S., Seattle, WA, 206-749-9511, designsbyferdod.com.

PAGE 145 (BOYS ROOM) Desk: "Tavola," Design Within Reach, 420 Miller Ave., Mill Valley, 415-384-0480, dwr.com Chair: "Eames Eiffel," Design Within Reach.

PAGES 146-147 (PATIO) Furniture: "Garbo collection," Marin Outdoor Living, 2100 Redwood Hwy., Greenbrae, 415-924-8811, marinoutdoorliving.com.

PAGE 147 (BATHROOM) Bathtub: "Spoon," Agape, Limn, 290 Townsend St., SF, 415-908-0180, limn.com; Sinks: "Spoon," Agape, Limn.

PAGE 147 (BEDROOM) Bed: Ruby LivingDesign, 1 Throckmorton Ave., Mill Valley, 415-381-9095, rubyliving.com.

CORRECTION

In the July/August issue of *CH+D*, the story, "Responsible Remodel," (p. 118) incorrectly attributed two design elements. Keith Armstrong designed the outdoor fountain, Keith Armstrong Architect, 802 Lakemuir Dr., Sunnyvale, 408-734-2344. The master bath skylight was the contractor's concept, Alex McComas, 650-853-8484.

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LARGER THAN LIFE

The Monteverdi-Young furniture company went to great lengths to create a glamorous version of California modernism. BY OLIVIA MARTIN



Furniture designers Angelo Monteverdi (at right) and Roger Young created glamorous, oversize furnishings for some of Hollywood's biggest names. The chandelier (top) is from their Brutal Metalwork collection.

It must have been destiny when Angelo Monteverdi met Roger Young in 1935, working at a high-end office furniture company in Los Angeles called Leathercraft. They ended up taking over the company, renaming it Monteverdi-Young and branching into the residential market. With Young heading up the factory and Monteverdi the showroom, the duo collaborated on the design of a whole new collection, notable for its modern voice, luxurious scale and unparalleled craftsmanship.

They hit their stride in the mid-'50s, when they commissioned interior designer Maurice Bailey to design their Signature line, the first to feature the oversize, fluid shapes that the company would become most known for. "When other designers were making pieces for midcentury tract homes, the Signature line had low, nine-foot-long tufted-leather sofas that were better suited for the grand houses being built for Hollywood stars," says Robert Willson, co-owner of the L.A. vintage furniture gallery Downtown. Their distinctive pieces included immense contemporary seating with cabriolet legs, formidable boat-shaped dining tables and hexagonal executive desks.

By the late '70s, the company had been passed to family members, and ended up closing in 2001. However, antiques dealers and vintage collectors have been rediscovering the appeal of Monteverdi-Young furniture. "The line was always expensive because of its exceptional quality. Back in the '70s their dining room tables were already selling for $6,000, but now they can sell several times that," explains Willson. "When Monteverdi-Young came back, many of us thought they were vintage Italian pieces because of their craftsmanship and modern lines."

CHANDELIER: COURTESY OF DOWNTOWN; PORTRAIT: COURTESY OF THE ESTATE OF MONTEVERDI-YOUNG